

04-P 2933

CATALOGUE  
OF  
The Memorable Cabinet  
OF  
DRAWINGS BY THE OLD MASTERS,  
AND  
COLLECTION OF ENGRAVINGS,  
FORMED WITH PROFOUND TASTE AND JUDGMENT.

BY THE LATE  
REV. DR. WELLESLEY,

PRINCIPAL OF NEW INN HALL, OXFORD.

~~~~~  
WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

*Auctioneers of Literary Property & Works illustrative of the fine Arts,*

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On MONDAY, the 25th of JUNE, 1866, and Thirteen following Days,  
(Sundays excepted), at ONE o'Clock precisely.

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MAY BE VIEWED TWO DAYS PRIOR, AND CATALOGUES HAD.

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J. DAVY and Sons, Printers, 137, Long Acre, London.

## CONDITIONS OF SALE.

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- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide the said dispute.
- II. No person to advance less than 1s ; above Five Pounds 2s. 6d., and so on in proportion.
- III. The Purchasers to give in their names and places of abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money ; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.
- IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- V. The Lots to be taken away at the Buyer's Expense, immediately after the Conclusion of the Sale ; in default of which, Messrs. SOTHEBY, WILKINSON & HODGE, will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of Two DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. Messrs. S. LEIGH SOTHEBY, WILKINSON & HODGE, will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.
- VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited ; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

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*Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,*

SOTHEBY, WILKINSON & HODGE,

Wellington Street, Strand.

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NOV 22 1916





HIS REMARKABLE CABINET contains a most valuable and interesting COLLECTION OF ANCIENT DRAWINGS of the Italian, Spanish, German, French, Dutch, Flemish, and English Schools; comprising brilliant and invaluable Specimens of the following Great Masters, viz.

#### ITALIAN AND SPANISH SCHOOLS.

|                           |                        |                       |
|---------------------------|------------------------|-----------------------|
| Angelico (Fra)            | Giotto                 | Raffaello             |
| Baroccio                  | Giorgione              | Romano (Julio)        |
| Bartolomeo (Fra)          | Ghirlandajo            | Rosa (Salvator)       |
| Bramante                  | Guardi                 | Sarto (Andrea del)    |
| Buonarotti, Michel Agnolo | Guercino               | Siena (Baldassare da) |
| Carracci (The)            | Guido                  | Signorelli            |
| Canaletti                 | Lippi (Filippo)        | Settignano            |
| Carpaccio                 | Mantegna               | Titian                |
| Carpi (G. da)             | Maratti                | Tintoretto            |
| Cavallini                 | Masaccio               | Vaga (Perino del)     |
| Cesto (Cesare da)         | Messina (Antonello di) | Vasari                |
| Correggio                 | Murillo                | Verrocchio            |
| Credi (Lorenzo di)        | Parmigiano             | Vecelli (Paolo)       |
| Dolce (Carlo)             | Perugino               | Veronese (Paolo)      |
| Donatello                 | Pisani                 | Vinci (Leonardo da)   |
| Ferrari (Gaudenzio)       | Pisanelli              | Vite (Timoteo della)  |
| Francia                   | Pinturicchio           | Zuccaro, &c. &c.      |
| Garofalo                  | Pollajuolo             |                       |

#### FRENCH, GERMAN, DUTCH, AND FLEMISH SCHOOLS.

|                |                    |                    |
|----------------|--------------------|--------------------|
| Breughel       | Jordaens           | Stimmer            |
| Burgmair       | Leyden (Lucas van) | Vandevelde (W.)    |
| Callot         | Nanteuil           | Van Dyck           |
| Claude         | Poussin (N.)       | Waterloo           |
| Cuyp           | Poussin (G.)       | Watteau            |
| Durer (Albert) | Rembrandt          | Wyck (T.)          |
| Holbein        | Rubens             | Wyngaerde, &c. &c. |
| Hollar         |                    |                    |

#### ENGLISH SCHOOL.

|        |                   |              |
|--------|-------------------|--------------|
| Lely   | Reynolds          | Hogarth      |
| Vertue | Wilson            | Gainsborough |
|        | Callcott, &c. &c. |              |

The ENGRAVINGS contain Specimens of the Italian Schools, early Nielli, Marc Antonio and his Scholars; the engraved Works of Michael Angelo, Raffaelle, Titian, &c.; a large and interesting Collection of Woodcuts and Chiaro-oscuro, Etchings by Claude; and a quantity of Imitations of Drawings.

A complete Set of the Works of Julio Bonasone, many most rare.

A very large Collection of the Topography of Oxford and Oxfordshire, including Sets of the Oxford Almanacks, &c.

Topographical Views of Europe; Heraldry, &c. &c.

A sure guarantee as to the quality, beauty and originality of the Drawings is afforded by the European reputation, well-known taste and great artistic knowledge of the late Proprietor; the Compiler of the accompanying Catalogue has therefore thought it useless to do more than describe each Drawing, without adding any comments of his own; he will merely refer the Amateur to the exquisite beauty of the works of Perugino, Raffaelle, Michael Angelo, Titian, Parmigiano, Correggio, Vandyck, Rubens, &c. &c.

The Collection of Drawings by Claude (nearly 200 in number) is unequalled in point of beauty and interest, and several of the examples are of the highest quality.



CATALOGUE  
OF  
THE HIGHLY IMPORTANT  
COLLECTION OF PRINTS AND DRAWINGS

By the Old Masters,

FORMED BY THE LATE

REV. DR. WELLESLEY,

PRINCIPAL OF NEW INN HALL, OXFORD.

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FIRST DAY'S SALE.

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MISCELLANEOUS PRINTS.

LOT

|    |                                                                                                  |    |
|----|--------------------------------------------------------------------------------------------------|----|
| 1  | Old English Caricatures, <i>some scarce</i>                                                      | 54 |
| 2  | Armour, Armorial Bearings, &c. ; a Drawing by Jost Ammon, &c.                                    | 21 |
| 3  | A collection of curious papers, Broad-sides, Newspapers, &c.                                     |    |
| 4  | Topography, various                                                                              |    |
| 5  | Old Masters, various, <i>some curious</i>                                                        | 45 |
| 6  | Old Portraits. Jane Shore, by Faber, <i>scarce</i>                                               | 24 |
| 7  | Painting on Glass. The famous Window at Gouda, engraved by Tanje                                 | 4  |
| 8  | English Caricatures. Masquerade Scene, Elizabeth Canning, and various, <i>plain and coloured</i> | 30 |
| 9  | Painted Glass. Engravings and Drawings, <i>plain and coloured</i>                                | 60 |
| 10 | English Caricatures                                                                              | 54 |
| 11 | A miscellaneous lot of Ancient and Modern Masters                                                | 88 |
| 12 | Costumes of the Fellows of Colleges                                                              | 45 |
| 13 | Ancient Armour, Arms, &c. various                                                                | 70 |
| 14 | Antiquities. Facsimiles from a Missal, Outlines, &c.                                             | 19 |
| 15 | Various Vignette Views                                                                           | 76 |

|    |                                                                                                                              |     |
|----|------------------------------------------------------------------------------------------------------------------------------|-----|
| 16 | Ancient and Modern Masters, Vignettes, Ornaments, Natural History, &c.                                                       | 126 |
| 17 | Ancient and Modern English and Foreign Prints                                                                                | 67  |
| 18 | Old English Caricatures, <i>some scarce</i>                                                                                  | 51  |
| 19 | THE MADONNA. A VERY SINGULAR COLLECTION OF ENGRAVINGS OF THE MADONNA AND CHILD<br>MANY OF THEM OF GREAT RARITY               | 780 |
| 20 | A curious collection of old Cries of London, <i>scarce</i>                                                                   |     |
| 21 | Portraits, various Monuments, Funeral Processions, Sea Fights, &c. relating to Lord Nelson, <i>an interesting collection</i> | 209 |
| 22 | SHOP BILLS. A large parcel of curious Shop Bills, Printers' Devices, Cuttings from Newspapers, &c.                           |     |

### HERALDRY.

|    |                                                                                                                                                                                       |   |
|----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 23 | A Solander Case, containing a collection of Arms, &c. relating to Oxford and Oxfordshire, with a quantity of MS. descriptions by the late Dr. Wellesley                               |   |
| 24 | An immense collection of English and Foreign Arms, consisting of several thousand, many on vellum and in colours, contained in three portfolios, <i>very interesting and valuable</i> |   |
| 25 | Genealogy of the British Heptarchy, by Remigius Hogenburg; An Ancient View of Bath, by Savage; and Map of the Isle Man                                                                | 4 |

### PHOTOGRAPHS.

|    |                                                           |    |
|----|-----------------------------------------------------------|----|
| 26 | Portraits of Mary Queen of Scots, photographed by Caldesi |    |
| 27 | Topography, Antiquities, Portraits, &c.                   | 19 |
| 28 | From Claude, P. del Vaga, &c.                             | 10 |
| 29 | A similar lot                                             | 7  |
| 30 | From Raffaele, published by the British Museum            | 8  |
| 31 | Francis II, King of France, from Janet                    | 2  |
| 32 | From Raffaele, in Dr. Wellesley's Collection              | 6  |
| 33 | After Michael Angelo                                      | 6  |
| 34 | After Raffaele                                            | 10 |
| 35 | After Raffaele                                            | 13 |
| 36 | Portraits of Founders, &c. of Oxford, several duplicates  | 69 |

### ENGLISH PORTRAITS.

|    |                                                                                                                          |   |
|----|--------------------------------------------------------------------------------------------------------------------------|---|
| 37 | Dr. Charles Lloyd, after Falkener, by Lewis, <i>one a proof</i>                                                          | 3 |
| 38 | Elizabeth Duchess of Devonshire, after Lawrence, by Marchetti, <i>two of which are proofs, private plates, very rare</i> | 3 |
| 39 | Lady Rachel Russell, after Landseer, by Lewis<br><i>proof before any letters</i>                                         | 1 |



|    |                                                                                                                                                                                    |    |
|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 40 | Ancient and Modern Portraits, various, <i>some scarce</i>                                                                                                                          | 45 |
| 41 | Archbishop Laud, after Vandyck, by Loggan, <i>very fine and scarce</i>                                                                                                             | 1  |
| 42 | Old English Portraits, various, relating to Oxford                                                                                                                                 | 95 |
| 43 | English and Foreign Portraits, several to illustrate Madame de Seigné's letters                                                                                                    | 52 |
| 44 | Mr. Hobson of Oxford, by Payne; Mary Queen of Scots, by Gaywood; Mr. Gray, Richardson, Milton, Sir Peter Lely                                                                      | 20 |
| 45 | Duchess of Richmond and W. Bateman, by Robson, <i>scarce</i> ; Mr. Hobson, by Payne; Junius, by M. Burghers                                                                        | 5  |
| 46 | James Northcote, after Harlow, by Lewis, <i>first proof</i> ; J. M. W. Turner, by Daniel; Fuseli, after Newton; Marquess of Wellesley, after Lawrence, <i>proof</i>                | 10 |
| 47 | Henry Smedley, Burchardt, Chalmers, Master Dallas, Sir R. Inglis, Serjeant Lens, Dr. Wollaston, &c.<br><i>mostly proofs, by C. F. Lewis</i>                                        | 10 |
| 48 | John Mather, by Agas; John Buckler, by Outram; Richard Burke; Bishop Cleaver, by Wood                                                                                              | 5  |
| 49 | Portraits of the Norfolk Family, by Vorsterman, Lombart, &c.                                                                                                                       | 8  |
| 50 | Mr. Ottley, J. T. Smith, C. Young, James Northcote, after Harlow, &c. <i>some proofs</i>                                                                                           | 9  |
| 51 | Earl of Essex, after Hoppner, by C. Turner; Lord Maldon, by Harlow; Duke of Bedford, by Dean; Earl of Northumberland, by Scriven                                                   | 5  |
| 52 | The Queen, by Lewis; Lady Ebrington, Miss Smedley, &c.<br><i>proofs, private plates</i>                                                                                            | 7  |
| 53 | Ladies and Children, after Lawrence, by Lewis, <i>proofs</i>                                                                                                                       | 7  |
| 54 | The Lawrence Family, after Sir Thomas, by Lewis, <i>proofs</i>                                                                                                                     | 9  |
| 55 | Marquess of Londonderry, after Lawrence, <i>proof</i> ; Mr. Northcote, after Harlow; Mrs. Denham, by Lewis; and Recollections after Ancient and Modern Masters, <i>very scarce</i> | 10 |
| 56 | Duchess of Devonshire, Mrs. Fitzgerald, Countess of Woronzow, Miss Adams, after Lawrence, by Lewis, <i>proofs</i>                                                                  | 8  |
| 57 | The late Duke of Hamilton and his Sister; The Masters Arbuthnot, after Lawrence, by Lewis, <i>proofs</i>                                                                           | 2  |
| 58 | Lord Maldon and his Sister, after Sir Joshua Reynolds, by C. Turner, <i>proof</i>                                                                                                  | 1  |
| 59 | The Lord Chancellor Jeffries taken Prisoner at Wapping, <i>scarce</i>                                                                                                              | 1  |
| 60 | English Ladies, after Vandyck, Lely, &c.; Madame Davies, Countess of Rochester, Lady Carlisle, by Valek, Lombart, &c.                                                              | 6  |

## ANONYMOUS. (ITALIAN SCHOOL).

- |      |                                                                                                                                                                                                                 |    |
|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 61   | The Virgin standing, the Magdalen kissing her foot, St. Catherine and St. Francis in adoration, <i>B. V. 15, p. 22, No. 13</i>                                                                                  | 1  |
| 62   | Bulls drinking, from a design, supposed to be by Raffaele, in the manner of Marc Antonio, <i>first state, B. 15, p. 51</i>                                                                                      | 1  |
| 63   | Psyche carried to Olympus, after a design by Raffaele, <i>B. 15, p. 36</i>                                                                                                                                      | 1  |
| 64   | A Composition of five figures, a Female standing in the centre partially draped, the other figures seated, on each side is a distant landscape. The Engraving of the period of Agostino Carracci, <i>scarce</i> | 1  |
| 21/- | 65 Clement VII; Michael Angelo full-length seated, &c; Paul, by Mantuano                                                                                                                                        | 6  |
| 3/-  | 66 Venus and Cupid, after Parmigiano, <i>fine impression</i> ; another on blue paper                                                                                                                            | 2  |
| 3/-  | 67 Joseph and his Brethren, <i>B. 15</i> ; and other Sacred Subjects belonging to the same volume                                                                                                               | 6  |
| 1/-  | 68 Sacred Subjects, various; St. Michael; St. Cecilia; The Sibyl, after Raffaele, &c.                                                                                                                           | 10 |
| 6/-  | 69 Jesus Christ giving Sight to the Blind, after P. del Vaga; Christ's Charge to St. Peter; The Transfiguration, after Raffaele, <i>without letters</i>                                                         | 6  |
| 2/-  | 70 Holy Family, various, by anonymous engravers                                                                                                                                                                 | 7  |

## BACCIO BALDINI.

- |         |                                          |   |
|---------|------------------------------------------|---|
| 2. 4. 0 | 71 Sybilla Tiburtina, <i>very scarce</i> | 1 |
|---------|------------------------------------------|---|

## NICHOLAS BEATRIZET.

- |          |                                                                                                                  |   |
|----------|------------------------------------------------------------------------------------------------------------------|---|
| 9/-      | 72 The Annunciation, after M. Angelo, <i>B. 15, No. 12 first state, before the address, rare</i>                 | 1 |
| 2. 2. 0  | 73 An oval Portrait, nearly life size, of Hypolita Gonzaga, <i>B. 15, p. 241, No. 4</i>                          | 1 |
| 3/-      | 74 Portrait of Antonio Salamanca, <i>fine and scarce</i>                                                         | 1 |
| 8/-      | 74* Another, <i>equally fine</i>                                                                                 | 1 |
| 3. 10. 0 | 75 Paul III and Don John of Austria in an ornamented border, with a view of the Battle of Lepanto, <i>scarce</i> | 2 |
| 3/-      | 76 The Conversion of Saul, Michael Angelo, <i>very fine</i>                                                      | 1 |
| 18/-     | 77 St. Jerome, after M. Angelo, <i>B. 15, No. 18, very fine</i>                                                  | 1 |
| 11/-     | 78 The Boys, Bacchanalian subject, <i>B. 15, No. 40</i>                                                          | 1 |



## J. BINCK.

1. 6. 0 79 The Vintage, and various German Masters 12

## H. S. BEHAM.

2. 15. 0 79\* Coats of Arms, Ornaments, Views; Light and Darkness, by M. Zagel; a curious small Engraving of the Virgin; Elizabeth Enthroned, St. Christopher and a Bishop on each side 10

## BOLSWERT.

- 6/ 80 The Waggoner, after Rubens, *first state* 1

## BREUGHEL.

1. 2. 0 81 A curious collection of Shipping, &c. after his drawings 22

## ETCHINGS BY CLAUDE.

- 2/- 82 FLIGHT INTO EGYPT (D. 1)  
*fine, second state; from the Collection of J. Barnard* 1
- 10/- 83 THE APPARITION (D. 2)  
*first state, with the square corners, most rare, large margin* 1
- 6/ 84 PASSAGE OF THE BROOK (D. 3)  
*first state, with the square corners, large margin, very fine and rare* 1
- 13/- 85 THE FLOCK DRINKING (D. 4)  
*very fine, first state, with large margin, most rare* 1
10. 10. 0 86 THE TEMPEST (D. 5)  
*the first state (eau forte pure), very fine and most rare* 1
- 10/- 87 DANCING BY THE SIDE OF A RIVER (D. 6), *very fine* 1
- 2/- 88 THE SHIPWRECK (D. 7)  
*second state, with the number, fine old impression; from the Collection of J. Barnard*
29. 0. 0 89 LE BOUVIER (D. 8)  
*first state, before the number, very fine and rare* 1
- 2/- 90 THE DRAUGHTSMAN (D. 9)  
*second state, with the number, fine old impression, large margin* 1
2. 15. 0 91 DANCING UNDER THE TREES (D. 10)  
*the second state, with the number, very fine and rare* 1
- 5/- 92 THE SEAPORT, WITH THE LIGHTHOUSE (D. 11)  
*the second state, scarce* 1

|           |     |                                                                                                                                                                                                           |   |
|-----------|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 26..10..0 | 93  | THE ROBBERS (D. 12)<br><i>the first state, before the name and number, very rare with margin</i>                                                                                                          | 1 |
| 1. 18. 0  | 94  | SEAPORT, WITH GREAT TOWER (D. 13), <i>fine second state</i>                                                                                                                                               | 1 |
| 16/-      | 95  | THE WOODEN BRIDGE (D. 14)<br><i>the second state, "but an undescribed early state, the lights in the foreground and distance taken out and touched with chalk by Claude." (See Dr. Wellesley's note.)</i> | 1 |
| 9. 15. 0  | 96  | THE SETTING SUN (D. 15)<br><i>first state, before the number and Claude's name, very rare</i>                                                                                                             | 1 |
| 19/-      | 97  | CATTLE GOING TO THE FIELD (D. 16)<br><i>second state; from the Barnard Collection; rare</i>                                                                                                               | 1 |
| 14/-      | 98  | MERCURY AND ARGUS (D. 17)<br><i>first state, rare, with the counter-proof; from the Barnard Collection</i>                                                                                                | 2 |
| 4. 0. 0   | 99  | CATTLE TRAVELLING IN STORMY WEATHER (D. 18)<br><i>first state, very fine and rare</i>                                                                                                                     | 1 |
| 3. 5. 0   | 100 | THE GOATHERD (D. 19)<br><i>first state (unknown to Dumesnil), before the double line at the bottom; from the Collection of J. Barnard, perhaps unique</i>                                                 | 1 |
| 6. 6. 0   | 101 | TIME, APOLLO, AND THE SEASONS (D. 20)<br><i>most rare proof before the inscription</i>                                                                                                                    | 1 |
| 6. 0. 0   | 102 | SHEPHERD AND SHEPHERDESS IN CONVERSATION (D. 21)<br><i>first state of the plate (eau forte pure); apparently washed with indian ink by Claude, most rare</i>                                              | 1 |
| 1. 2. 0   | 103 | EUROPA (D. 22), <i>first state, fine and rare</i>                                                                                                                                                         | 1 |
| 21. 0. 0  | 104 | CAMPO VACCINO (D. 23), <i>the first state, most brilliant and rare</i>                                                                                                                                    | 1 |
| 6/-       | 105 | THE VILLAGE DANCE (D. 24)<br><i>the second state, with the accident in the sky; from J. Barnard's Collection</i>                                                                                          | 1 |
| 3/-       | 106 | The Shepherd and Shepherdess (D. 25)<br><i>first state, with large margin</i>                                                                                                                             | 1 |
| 8/-       | 107 | THE THREE GOATS (D. 26)<br><i>first state; from the Barnard Collection</i>                                                                                                                                | 1 |
|           | 108 | THE FOUR GOATS (D. 27), <i>from the Barnard Collection</i>                                                                                                                                                | 2 |
| 8/-       | 109 | THE SQUARE TOWER (D. 32), No. 5 of the set of Fireworks<br><i>very rare</i>                                                                                                                               | 1 |
| 3/-       | 110 | VIEW OF A PIAZZA IN ROME (D. 38), No. 11 of the set of Fireworks, <i>scarce</i>                                                                                                                           | 1 |
| 2/-       | 111 | STUDY FOR ROBBERS (D. 39), <i>the only state</i>                                                                                                                                                          | 1 |
| 2/-       | 112 | THE TWO LANDSCAPES (D. 40), <i>the only state</i>                                                                                                                                                         | 1 |
| 2/-       | 113 | WOMAN SEATED (D. 41), <i>the only state, fine</i>                                                                                                                                                         | 1 |
| 2/-       | 114 | The Arabesque (D. 42)                                                                                                                                                                                     | 1 |



## DRAWINGS.

## EARLY GERMAN.

- 5/- 115 A CURIOUS DRAWING ON VELLUM, *in colours*, full-length Portrait of the King of Navarre and Arragon, on the reverse side Robert King of the Scots 1

## ANONYMOUS ITALIAN.

- 14/- 116 PORTRAIT OF ANTONIO ORJATUS, 1474  
*pen and sepia* 8¼ in. by 13. 1
- 6/- 117 DAVID AND GOLIAH. In the centre Goliath is represented in the act of falling; soldiers on horseback to the left; and to the right David  
*on grey paper, pen and sepia, heightened with white*  
16 in. by 9½. 1
- 13/- 118 THE VIRGIN AND CHILD ENTHRONED; St. John and St. Catherine on each side; the four Evangelists in the lower part  
*highly finished drawing in pen and sepia, heightened with white; from the Collection of Count Geloso* 10½ in. by 17. 1
- 7/- 119 THE VIRGIN AND CHILD IN THE CLOUDS, surrounded by Angels; St. Michael and two other Saints  
*highly finished drawing, heightened with white in oil colour*  
12¼ in. by 16½. 1
1. 12. 0 120 A MAN SEATED IN THE CENTRE, two old men on each side of him  
*on prepared paper, heightened with white* 9 in. by 7½. 1
5. 10. 0 120 PORTRAIT OF BEN JONSON  
*in black and coloured chalks; from the Collection of Horace Walpole* 9 in. by 11½. 1

## ALBERTINELLI?

- 1/- 122 THE VISITATION. The Virgin to the left, Elizabeth to the right, they are joining hands; *black chalk* 14 in. by 17½. 1

## FRA ANGELICO.

8. 8. 0 123 PROPHET DAVID. He is seated on an ornamented seat, playing on a musical instrument  
*on vellum, highly finished, pen washed in blue, taken from a missal* 7 in. by 7¾. 1

## BALDOVINETTI.

- 5/- 124 A HIGHLY FINISHED NUDE FIGURE, full-length, of a Young Man holding a stick in his left hand  
*on prepared paper, pen washed, heightened with white*  
5¾ in. by 10½. 1

DRAWINGS—*continued.*

## FREDERICO BAROCCIO.

- 21/- 125 THE SAVIOUR STANDING IN THE CLOUDS, with two Cherubim at his feet ; in the centre, to the right, the Virgin kneeling ; to the left, a Bishop ; at the top, several heads of Angels  
*a most highly finished drawing in sepia and indian ink, heightened with white. The picture is in the Cathedral at Urbino*  
12½ in. by 11¼. 1
- 2/- 126 Head of a Young Female, looking to the right  
*in coloured chalk* 6½ in. by 9¾. 1
- 22/- 127 THE ENTOMBMENT OF OUR SAVIOUR. The body of the Saviour is being carried to the right ; the Virgin and St. John weeping in the distance ; the Magdalen, to the left, on her knees  
*a highly finished drawing in pen and sepia, heightened with white* 11½ in. by 18. 1
- 8/- 128 PORTRAIT OF FRANCESCO MARIA DUCA D'URBINO, life size  
*in coloured chalks* 10 in. by 11¾. 1
- FRA BARTOLOMEO.
1. 17. 0 129 THE VIRGIN AND CHILD ENTHRONED, surrounded by Saints  
*on brown paper, black chalk, heightened with white ; from the collection of Lord Spencer* 8 in. by 9½. 1
2. 2. 0 130 THE PRESENTATION IN THE TEMPLE. Study for the picture at Vienna  
*drawing in black chalk, heightened with white* 6¼ in. by 10¾. 1
- 9/- 131 THE VIRGIN AND CHILD, seated in the centre, surrounded by Angels and Saints, *in pen* 6¼ in. by 9½. 1
2. 2. 0 132 THE INFANT SAVIOUR, seated on a cushion  
*in black chalk, highly finished, heightened with white ; at the top a sketch of a child's head* 6½ in. by 9¾. 1
1. 1. 0 133 THE VIRGIN MARY, in the centre of the composition, her hands joined, being crowned by the Father and Son ; Angels supporting the figures  
*a highly finished drawing, pen and sepia washed, heightened with white ; from the Richardson and Lawrence collections*  
11½ in. diameter. 1
2. 0. 0 134 A FEMALE SAINT, kneeling to the right, *black chalk* ; on the reverse, a Male Saint, kneeling  
*from the Richardson collection* 7 in. by 9. 1



DRAWINGS—*continued.*

- 5/- 135 FULL-LENGTH OF A FEMALE  
*in black chalk, heightened with white; pen and pencil sketches  
on the reverse* 4½ in. by 10½. 1
- 2-2-0 136 THE HOLY EUCHARIST. St. Catherine and another Female  
Saint kneeling on each side of a canopy; two male Saints  
standing to the right, the other to the left; two Angels  
supporting the canopy  
*highly finished in black chalk, heightened with white, washed with  
sepia; from the collection of Dr. Peart* 7½ in. by 9¼. 1
- 2-8-0 137 FULL-LENGTH OF A YOUNG FEMALE, holding a dish in  
her hand, *black chalk, heightened with white; on the reverse,  
chalk and pen Sketches of Females* 6 in. by 12. 1
- 1-5-0 138 THE BODY OF OUR SAVIOUR, ON THE LAP OF THE VIRGIN.  
The first design for the picture in the Palazzo Pitti  
*highly finished in black chalk* 11 in. by 7¼. 1
- 1-17-0 139 CHRIST CRUCIFIED; THE VIRGIN, MAGDALEN AND ST. JOHN  
AT THE FOOT OF THE CROSS  
*in black chalk, heightened with white* 11¾ in. by 19. 1
- 2/- 140 A NAKED FEMALE, seated, seen from behind  
*black chalk washed, heightened with white; from the Bouverie  
collection* 6¼ in. by 9¼. 1

## BARON, AFTER VANDYCK.

- 11/ 141 THE NASSAU FAMILY  
*in red and black chalk* 18 in. by 20½. 1

## BASSANO.

- 142 THE ADORATION OF THE SHEPHERDS. The Virgin and  
St. Joseph to the right; the Infant in the manger; the  
Shepherds to the left  
*black and red chalk, heightened with white, on grey paper*  
11½ in. by 16¼. 1

## BREUGHEL.

- 143 THE TEMPTATION OF ST. ANTHONY, a very curious  
composition The Saint kneeling towards the centre, sur-  
rounded by grotesque figures, *in pen* 18 in. by 12. 1

## STEFANI DELLA BELLA.

- 1-1-0 144 VIEW OF ST. PETER'S, WITH THE VATICAN, and surrounding  
buildings, *a highly finished drawing  
from the Mariette collection* 12 in. by 7. 1

## DRAWINGS—continued.

## BERENSTRATEN.

- 2/ 145 ENTRANCE TO AMSTERDAM. To the left, a wooden bridge leading to a round castle; trees to the right; water in the foreground  
pen washed with indian ink 11½ in. by 7¼. 1

## MARY BEALE.

5. 5. 0 146 PORTRAIT OF HER SON  
on brown paper, in black chalk, heightened with white; from the Richardson collection 7½ in. by 10¾. 1
4. 1. 0 147 Portrait of her Son  
on brown paper, black and coloured chalks, heightened with white; from the Richardson collection 7½ in. by 10¾. 1

## BREUGHEL.

- 16/- 148 HIS PORTRAIT, with a paint brush in his hand, looking to the right, an Old Woman with spectacles to the left  
fine pen slightly washed, signed P. Breugel fecit; from the collections of Richardson and P. Sandby 8¼ in. by 10¾. 1

## MICHAEL ANGELO.

- 5/ 149 THE LAST JUDGMENT. Study for four of the figures in the Last Judgment, pen slightly washed 10¾ in. by 8. 1
- 7/- 150 THE VIRGIN SEATED, whole-length, WITH THE INFANT SAVIOUR IN HER ARMS, to the right; sketch of naked boys to the left  
fine pen; from the collections of Richardson and Bouverie 1
- Re bid 151 THE SISTINE CHAPEL. A Naked Man seated, study for one of the figures in the Sistine Chapel, in pen 3¼ in. by 5¾. 1
- 19/- 152 PORTRAIT OF BACCIO BANDINELLI, in profile, looking to the right  
in black chalk, background washed 6¾ in. by 10. 1
- 5/- 153 THE TOMB OF THE MEDICI. A highly finished drawing, in black chalk, for one of the naked figures for the Tomb of the Medici 15 in. by 10½. 1
- 5/- 154 THE TOMB OF THE MEDICI. Fine, finished nude study for one of the family figures in the Tomb of the Medici  
in red chalk; from the collection of Cosway 15¼ in. by 11½. 1
- 6/ 155 BACCHANALIAN SUBJECT. Study of figures  
in pen, with N. Lanier's writing on the back 15½ in. by 11. 1



DRAWINGS—*continued.*

- 2/ 156 THE SISTINE CHAPEL. A Naked Man seated, holding a cornucopia in his hand, he is turned to the left; a study for one of the figures for the Sistine Chapel, oval  
*in pen* 10 in. by 13. 1
- 2.2.0 157 THE PAINTER'S DREAM. A very highly finished drawing in pencil; a nude figure in the centre, leaning on a globe, an Angel descending blowing a trumpet  
*from the Cosway collection* 1
- 1.1.0 158 THE LAST JUDGMENT. STUDIES IN BLACK CHALK  
9½ in. by 7. 1
- 3.10.0 159 THE CARTOON OF PISA. A study, *in black chalk*, for one of the Soldiers in this work 7¼ in. by 5¾. 1
- 11.0.0 160 DESIGN FOR A COAT OF ARMS. A very highly finished and elaborate drawing, *in black chalk*: two Angels holding a Cardinal's hat; two naked male figures supporting the shield; ornaments at the lower part of the drawing 6 in. by 8½. 1
- 3.5.0 161 A SKETCH IN BLACK CHALK, under which are fifteen lines of Italian Poetry, in Michel Angelo's hand-writing 8¼ in. by 11. 1
- 8/- 162 A FULL-LENGTH PORTRAIT OF A NAKED MAN, looking to the left, *in black chalk*, 2 in. by 6½  
STUDY FOR THE BODY OF A DOG, *black chalk* 2

## HANS BURGMAIR.

- 20/- 163 A highly finished Drawing, *in pen and sepia*, a design for painted glass; to the right, a Swiss soldier, with a lance over his shoulder; coat of arms in the centre 11½ in. by 13¼. 1

## BONASONE.

- no bed { 164 STUDY IN OIL, OF TWO MALE FIGURES, after Parmigiano, signed Bonasone fe. 11 in. by 7¾. 1
- 165 The Judgment of Solomon, *in pen and bistre*, heightened with white; and two other studies 3

## DRAWINGS BY CLAUDE.

- 8/ 166 Sketch in sepia. Two Bulls; study of trees to the left of the drawing 7½ in. by 5. 1
- 5/ 167 Studies of Trees, a pencil sketch, heightened with white, on brown paper; *from the Lawrence and Esdaile collections* 10 in. by 14¾. 1
- 7/- 168 Roman Buildings, *in sepia* 7¼ in. by 5. 1

DRAWINGS—*continued.*

7. 17. 0 169 THE SUBJECT OF NARCISSUS. To the right, a female seated near a stream, Narcissus kneeling on its borders in the act of admiring himself; Nymphs looking on from behind to the left; occupying the greater part of the drawing, some splendid trees  
*highly finished in sepia, heightened with white; at the back, the artist's autograph, Claudio gelée 1660, Roma 17 in. by 13. 1*
- 13/ 170 DIANA AND HER NYMPHS. She is seated to the right side under trees reaching to the top of the drawing; to the left, trees and shepherds; temple and water in the middle distance; a tower and mountains in the far distance; in the foreground, to the right, is the signature, Claudio, iv. F. Roma, 1670  
*pen and sepia washed 21½ in. by 15¼. 1*
10. 0. 0 171 THE DRAUGHTSMAN. An artist seated on a bank, with two other persons; a female on a bridge before a castle; to the right and in the foreground, dilapidated columns; to the right, a distant view of the sea, with mountainous background  
*pen and sepia 20½ in. by 4¾. 1*
8. 8. 0 172 LANDSCAPE. Trees to the right; rocks, trees and water to the left; two Roman soldiers proceeding to the left; plants in the foreground  
*pen washed with sepia 17 in. by 12. 1*
3. 0. 0 173 THE INTERIOR OF A WOOD. In the right hand corner, two shepherds seated, one playing on a pipe; cattle browsing  
*pen and indian ink 18 in. by 12½. 1*
1. 0. 0 174 ROMAN RUINS. To the right, a temple and column; in the distance, the Coliseum; in the centre, the remains of a temple, with eleven columns; to the left other columns, a distant view of the sea  
*pen and indian ink; from the collection of Lord Spencer 34 in. by 7. 1*
11. 0. 0 175 FLIGHT INTO EGYPT. The Virgin and Child, seated to the left, ministered to by an Angel; St. Joseph in the landscape, with trees and water  
*free pen and sepia, powerfully executed 9¾ in. by 7¼. 1*
66. 0. 0 176 A SPLENDID LANDSCAPE. In the centre, a group of trees; to the right on a rock a small temple; to the left, a rock, with a fort, surrounded by trees; in the foreground, goats browsing  
*chalk sepia washed, heightened with white 15 in. by 10½. 1*



DRAWINGS—*continued.*

16. 16. 0 177 THE REPOSE IN EGYPT. The Holy Family seated in a landscape, ministered to by an Angel  
*a highly finished drawing in sepia, tinted and heightened with white* 5 $\frac{3}{4}$  in. by 8 $\frac{1}{4}$ . 1
13. 0. 0 178 MARY MAGDALENE IN A GROTTO, on her knees before a crucifix, reading in a book  
*a highly finished drawing, heightened with white, on grey paper, on the reverse, in Claude's hand-writing, "Au die di Octbre. 1670, Claudio Gelée fecit. inventore, Roma, &c."; from the Ottley and Esdaile collections* 5 $\frac{3}{4}$  in. by 7. 1
12. 12. 0 179 A LANDSCAPE. A brook in the foreground; a cluster of trees to the left; trees and a tower in the middle distance; to the right, a mountainous background  
*pen and sepia washed* 7 $\frac{1}{4}$  in. by 5. 1
1. 12. 0 180 MINERVA, WITH THE NYMPHS OF CALYPSO. To the right, an entrance to a forest, with seven Nymphs, Minerva addressing one of them; in the foreground, an opening, with a view of the sea to the left; on a rock, on the same side, Claudio fecit. in Roma, 1678  
*from the Esdaile collection* 10 in. by 7 $\frac{1}{4}$ . 1

END OF THE FIRST DAY'S SALE.

## SECOND DAY'S SALE.

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### ENGLISH PORTRAITS.

LOT

|      |                                                                                                       |    |
|------|-------------------------------------------------------------------------------------------------------|----|
| 181  | Drs. Fell, Dolben and Alestrey, seated at a table, after Lely, by Loggan, <i>scarce</i>               | 1  |
| 182  | The Founders of Colleges, by Faber, <i>fine old impressions</i>                                       | 14 |
| 183  | Impressions from Silver Plates. Portraits of Elizabeth, James I. and his Family, Charles I, &c.       | 24 |
| 184  | Mary Queen of Scots, by De Leu and Nelli; Elizabeth, by Nelli, <i>scarce</i>                          | 3  |
| 185  | The set of Portraits of Ladies, after Vandyck, by Lombart, <i>fine</i>                                | 12 |
| 186  | English Nobility. Lords Clarendon and Lovat, a coloured drawing, by Harding, of C. Codrington, &c.    | 22 |
| 187  | Various Portraits of Archbishop Chicheley, by Burghers, Faber, &c., <i>scarce</i>                     | 11 |
| 188  | Remarkable Characters, <i>some scarce</i>                                                             | 56 |
| 189  | Charles I, in the dress he appeared in at his trial, different plates and states, by Faber, &c.       | 7  |
| 190  | John Barefoot, the Oxford Letter Carrier, the large and small plates, by Burghers                     | 3  |
| 191  | Portraits relating to the Littleton Family, with an Autograph Letter of Edward Littleton              | 22 |
| 192  | Edward Lord Littleton, by Faithorne, the large and small plates, <i>fine</i> ; with three rare copies | 5  |
| 193  | Gilbert Sheldon, Archbishop of Canterbury, <i>fine</i>                                                | 1  |
| 193* | Another, <i>equally fine</i>                                                                          | 1  |
| 194  | Royal Personages. Catherine Woodville, Duchess of Richmond, &c.                                       | 15 |
| 195  | Ancient and Modern Clergy, various                                                                    | 66 |
| 196  | Gentry, Authors, Artists, &c.                                                                         | 78 |
| 197  | Charles I, in the dress he appeared in at his trial, by Faber, <i>first state, rare</i> ; &c.         | 2  |
| 198  | Dr. Caius, by Robins and Faber, <i>scarce</i>                                                         | 2  |



- 199 Rev. Thos. Baker, by Simons, *proof*; and Rev. Wm. Warren, by Robins, *scarce* 3
- 200 English Clergy, various, connected with Oxford and Cambridge 25
- 201 Portraits, illustrating Caius College, etched by F. C. Lewis 10
- 202 DR. PLOT, by MARTIN BURGHES, *a print of great rarity* 1
- 203 Walter Mildmay and Dr. Caius, by Robins and Faber, *scarce* 3
- 204 Lloyd, Bishop of Oxford, engraved by F. C. Lewis: Etchings, *proofs and prints* 10
- 205 Lady Mornington, after Lady Burghersh, by Hodgetts, whole-length; Miss Power, after Lawrence; &c. 3
- 206 Remarkable Characters, *some scarce* 28
- 207 Bishop Heber, by Reynolds; Bishops Cleaver and Brownlow; Dr. Isham, &c. 6
- 208 Clergy (various). Bishop Crewe, Englefield, &c., by Faber, Simon, &c. 7
- 209 ELIAS ASHMOLE, by FAITHORNE, *fine and scarce* 1
- 210 The Tradescants, by Hollar; John Evelyn, by Nanteuil; Robert Boyle; &c. 21
- 211 Sir George Bowyer, by Smith, *a fine impression, and a proof before letters* 2
- 212 Sir Thomas Meautys, by Greatbach; William King, Thomas Browne, Handel, by Faber; Judge Blackstone, Beverland, by Beckett; &c. 6
- 213 Ladies, after Lely, by Freeman, Scriven, &c. 24
- 214 Henry VI, whole-length, in a niche, by Pether; Queen Philippa, whole-length, by Faber; and other English Royalty, by Vertue, &c. 23
- 215 A very interesting collection of Portraits of JOHN MILTON, by Faithorne, Vertue, Cipriani, Houbraken, &c., *several scarce* 80
- 216 Lord Stanley, Duke of Wellington, Duke of Sutherland, Colonel Greville, *p.p.* &c. by Walker, Lewis, &c. 5
- 217 Mr. Cardwell, &c. after Richmond, by Lewis; Rev. Mr. Griffiths, *proof*, by Cousins, *with his autograph, &c.* 6
- 218 Count D'Orsay on horseback, *proof*; Marquis of Wellesley, by Cousins; Mr. Gally Knight, by Reynolds; and Mr. Estcourt, by Zobel 5
- 219 Mary Queen of Scots, by Charles Turner, *in colours, from the picture in the Bodleian Library* 1
- 220 Marquess of Wellesley, after Lawrence, by Charles Turner *proof before any letters* 1
- 221 Another, *in a similar state* 1
- 222 Another, *equally fine* 1

|     |                                                                                                                                    |    |
|-----|------------------------------------------------------------------------------------------------------------------------------------|----|
| 223 | Lady E. Stuart Wortley, after Grant ; Lady Hume Campbell ;<br>Lady Jersey and Child, after Chalon, by F. C. Lewis<br><i>proofs</i> | 5  |
| 224 | Lady Edwardes, after Buckner, by George Doo, <i>a fine impression,</i><br>and four <i>india proofs</i>                             | 5  |
| 225 | SIR ISAAC NEWTON, AFTER VANDREBANC, BY M'ARDELL<br><i>unique proof</i>                                                             | 1  |
| 226 | English and Foreign Portraits, various                                                                                             | 24 |
| 227 | A similar lot                                                                                                                      | 36 |

## ITALIAN PORTRAITS.

|     |                                                                                                                                                           |    |
|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 228 | Cardinal Consalvi, after Lawrence, <i>proof</i> ; Turchi, by Morghen,<br>&c.                                                                              | 6  |
| 229 | Volpato, by Morghen ; L'Abbate Zani, by Denon ; and Paul<br>Colnaghi, &c.                                                                                 | 9  |
| 230 | Illustrious Italians, by modern engravers, from pictures, medals,<br>&c.                                                                                  | 26 |
| 231 | Royal Italians, by modern engravers, &c.                                                                                                                  | 41 |
| 232 | Members of the House of Medici, &c. by Martin Rota, Carracci,<br>N. della Casa, &c.                                                                       | 17 |
| 233 | Princes and Generals, various, by Zenoi, Nelli, &c.                                                                                                       | 16 |
| 234 | Kings, Princes and Statesmen, <i>several scarce</i>                                                                                                       | 50 |
| 235 | Illustrious Italians, by old engravers                                                                                                                    | 26 |
| 236 | Charles Emanuel of Savoy, Farnese Duke of Parma on horse-<br>back, &c. <i>scarce</i>                                                                      | 4  |
| 237 | Dante, by a scholar of M. Antonio, <i>rare</i> ; Petrarch, by Rabel ;<br>Masaniello, &c.                                                                  | 14 |
| 238 | Ugo Foscolo and other Poets and Authors, by modern en-<br>gravers                                                                                         | 26 |
| 239 | Doges and Great Personages of Venice, <i>several very rare</i>                                                                                            | 17 |
| 240 | Great Generals, Statesmen, &c. <i>several rare</i>                                                                                                        | 20 |
| 241 | A very curious Profile Portrait of Andrea Doria, in a circle,<br>looking to the left, perhaps engraved by Caraglio, <i>rare</i> ; Ano-<br>ther, by Sysing | 2  |
| 242 | Ancient Clergy, Cardinals, Saints, &c.                                                                                                                    | 50 |
| 243 | A curious and valuable collection of Portraits of Popes<br><i>several fine and rare</i>                                                                   | 59 |
| 244 | Poets and Authors, <i>some scarce</i>                                                                                                                     | 24 |
| 245 | Portrait of Titian, by Carracci ; and other artists                                                                                                       | 19 |
| 246 | Queens and Princesses, by Nelli, Mellan, Morghen, &c.                                                                                                     | 12 |



|      |                                                                  |    |
|------|------------------------------------------------------------------|----|
| 247  | Popes, Cardinals, and Dignitaries of the Church                  | 85 |
| 247* | A similar lot                                                    | 84 |
| 248  | Celebrated Italians, in outline, from the Florence Gallery       | 60 |
| 249  | The Marquis Del Guasto, by Natalis; Ariosto, by Sandrart,<br>&c. | 54 |

## FOREIGN PORTRAITS, VARIOUS.

|      |                                                                                                                                                                                                                       |     |
|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| 250  | Illustrations to the Letters of Madame de Sevigné; old French<br>and other Portraits                                                                                                                                  | 114 |
| 251  | A curious Full-length Portrait of John George Marquis of Brandenburgh, in his robes, surrounded by coats of arms, N. Metzcell fecit, 1540; Ernest Archduke of Austria, by Martin Rota; German Generals, by Zenoi, &c. | 9   |
| 45/- | 252 Dutch, Flemish, and German Portraits, various; Luther, by Altdorfer, &c.                                                                                                                                          | 27  |
| 40/- | 253 Francis I, Charles IX, Edward VI of England, and Cardinal Perronet, by Nelli; Francis II, by De Leu, with the reversed inscription, <i>fine and very scarce</i>                                                   | 5   |
| 27/- | 254 Dutch, Flemish, and Italian Portraits, various                                                                                                                                                                    | 45  |

## SPANISH PORTRAITS.

|      |                                                                                                                                  |    |
|------|----------------------------------------------------------------------------------------------------------------------------------|----|
| 51/- | 255 Duke of Alva, Ambrose Spinola, &c. &c. by Nelli, Zenoi, &c.                                                                  | 15 |
| 86/- | 256 Charles V, by Nelli, M. Rota, and by the Master of the Monogram COT, <i>rare</i> ; Philip II, by Nelli, Hogenberg, and Zenoi | 7  |
| 22/- | 257 Philip II, by Nelli; Infant Don Carlos, by Zenoi; Ferdinand I, after Murillo, by Arleaga, <i>rare</i> ; &c.                  | 5  |

## FRENCH PORTRAITS.

|         |                                                                                                                              |     |
|---------|------------------------------------------------------------------------------------------------------------------------------|-----|
| 20 6cd  | 258 Mesdames La Valliere, Maintenon, &c. by Fiquet; Louis XIV, &c.                                                           | 36  |
| 52/-    | 259 "Modes de Cour," whole-length Portraits of Royal and other Personages of the Court of Louis XIV                          | 82  |
| 11/-    | 260 Kings, Princes, Nobility, &c. various                                                                                    | 100 |
| 1/-     | 261 A Drawing, <i>in pen and sepia</i> , of Louis XIII on horseback, an army in the background                               | 1   |
| 5. 5. 0 | 262 Portraits of the Courts of Henry II, III, IV; Coligny and Henry IV, by Rabel; others by De Leu, Granthomme, Gautier, &c. | 16  |
| 29/-    | 263 "Modes de Cour," whole-length Portraits of Kings, Princes, Nobility, and Ladies of the Court of Louis XIV                | 41  |
| 5/-     | 264 Old French Portraits, various                                                                                            | 26  |

## PORTRAITS, VARIOUS.

|            |     |                                                                                                                             |    |
|------------|-----|-----------------------------------------------------------------------------------------------------------------------------|----|
| 52/-       | 265 | Martin Luther, by Hopfer, <i>first state</i> ; by Lucas Cranach, and Sadeler                                                | 3  |
| £ 5. 17. 0 | 266 | Curious Portrait of Martin Luther and other Reformers, by Cranach, Hogenberg, &c. <i>some scarce</i>                        | 17 |
| 7/-        | 267 | Literary Gentry and other Portraits (English), connected principally with Oxford and Cambridge, Sir Isaac Newton, Gray, &c. | 19 |

## ETCHINGS BY CLAUDE.

\*\*. \* The numbers refer to Dumesnil, "Peintre Graveur."

|           |     |                                                                                                              |   |
|-----------|-----|--------------------------------------------------------------------------------------------------------------|---|
| 7/-       | 268 | FLIGHT INTO EGYPT (D 1), <i>second state, very fine</i>                                                      | 1 |
| 6/-       | 269 | THE APPARITION (D 2)<br><i>in the second state, from the Barnard Collection, fine</i>                        | 1 |
| 7/-       | 270 | PASSAGE OF THE BROOK (D 3)<br><i>first state, with the square corners; from the Barnard Collection, fine</i> | 1 |
| 13/-      | 271 | THE FLOCK DRINKING (D 4), <i>first state, very fine and rare</i>                                             | 1 |
| 6/-       | 272 | THE TEMPEST (D 5)<br><i>an old impression, from the Barnard Collection</i>                                   | 1 |
| 11/-      | 273 | DANCING BY THE SIDE OF A RIVER (D 6)<br><i>before the number and name, very rare</i>                         | 1 |
| 7/-       | 274 | THE SHIPWRECK (D 7), <i>second state, fine</i>                                                               | 1 |
| 40/-      | 275 | Le "Bouvier" (D 8), <i>second state, with the number, but before the little bird was effaced; rare</i>       | 1 |
| 10/-      | 276 | THE DRAUGHTSMAN (D 9)<br><i>second state, fine old impression, from the Barnard Collection</i>               | 1 |
| 24/-      | 277 | DANCING UNDER THE TREES (D 10)<br><i>second state, fine, from the Barnard Collection</i>                     | 1 |
| 11/-      | 278 | THE SEA PORT WITH THE LIGHT HOUSE (D 11)<br><i>second state, fine, from the Barnard Collection</i>           | 1 |
| 13/-      | 279 | THE ROBBERS (D 12)<br><i>fine, third state, from the Barnard Collection</i>                                  | 1 |
| 20/-      | 280 | SEA PORT WITH THE GREAT TOWER (D 13)<br><i>fine, second state, from the Barnard Collection</i>               | 1 |
| 37/-      | 281 | THE WOODEN BRIDGE (D 14) <i>old impressions</i>                                                              | 5 |
| £ 5. 0. 0 | 282 | THE SETTING SUN (D 15), <i>fine old impressions</i>                                                          | 5 |



|           |     |                                                                                                                                                                                                                                                         |   |
|-----------|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 8/-       | 283 | CATTLE GOING TO THE FIELD (D 16), <i>second state, fine</i>                                                                                                                                                                                             | 1 |
| 6/-       | 284 | MERCURY AND ARGUS (D 17), <i>first state, with large margin, fine; and the retouched Plate</i>                                                                                                                                                          | 2 |
| 3/-       | 285 | CATTLE TRAVELLING IN STORMY WEATHER (D 18)<br><i>a curious impression of the third state, with parts of the etching stopped out</i>                                                                                                                     | 1 |
| 10/-      | 286 | THE GOATHERD (D 19), <i>first state, according to Dumesnil, scarce; with the counter proof</i>                                                                                                                                                          | 2 |
| 18/-      | 287 | TIME, APOLLO, AND THE SEASONS (D 20)<br><i>very early state, before "Fec." was inserted; likewise before the dry point on the goat, nearest the head of Apollo; touched by Claude in the background; unfortunately the impression is cut in the sky</i> | 1 |
| £10. 0. 0 | 288 | SHEPHERD AND SHEPHERDESS IN CONVERSATION (D 21)<br><i>first state of the plate (eau fort pure), fine and rare</i>                                                                                                                                       | 1 |
| 18/-      | 289 | EUROPA (D 22), <i>first state, very fine and rare</i>                                                                                                                                                                                                   | 1 |
| £20. 0. 0 | 290 | THE CAMPO VACCINO (D 23)<br><i>the first state, most brilliant and rare</i>                                                                                                                                                                             | 1 |
| 7/-       | 291 | THE VILLAGE DANCE (D 24)<br><i>the second state, with the accident in the sky</i>                                                                                                                                                                       | 1 |
| 3/-       | 292 | The Shepherd and Shepherdess (25), <i>the first state (D 2)</i>                                                                                                                                                                                         | 1 |
| 2/-       | 293 | THE THREE GOATS (26); The Four Goats (27), <i>fine</i>                                                                                                                                                                                                  | 2 |

## DRAWINGS.

## DRAWINGS BY CLAUDE.

|          |     |                                                                                                                                                                                                                |                                            |
|----------|-----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------|
| £6. 6. 0 | 294 | A MAGNIFICENT PALACE, in the centre of the drawing,<br>with steps descending to the water; with figure, boats, and a<br>tree running to the top of the drawing, to the left<br><i>highly finished in sepia</i> | 7 $\frac{3}{4}$ in. by 5 $\frac{1}{4}$ . 1 |
| 42/-     | 295 | RUINS IN THE ENVIRONS OF ROME<br><i>pen washed with indian ink (Liber Veritatis, Vol. iii. No. 60);<br/>from the collection of J. Farington, R.A.</i>                                                          | 10 $\frac{3}{4}$ in. by 7. 1               |
| 12/-     | 296 | VIEW OF GROTTO FERATTO, on blue paper<br><i>pen washed with indian ink; from the Lawrence and Esdaile<br/>Collections</i>                                                                                      | 8 in. by 3 $\frac{1}{4}$ . 1               |
| 33/-     | 297 | HOUSES AND BRIDGE ON THE TIBER<br><i>pen washed with indian ink, on blue paper; from the Lawrence<br/>and Esdaile Collections</i>                                                                              | 10 in. by 4 $\frac{3}{4}$ . 1              |

DRAWINGS—*continued.*

- 22/ 298 DISTANT VIEW OF THE SEA, with a rocky foreground,  
*delicately tinted in sepia*; with a similar View on the reverse  
 6 $\frac{3}{4}$  in. by 4 $\frac{3}{4}$ . 1
- £ 10. 10. 0 299 A FISHERMAN ON THE WATER, in the foreground to the  
 right, with a net in his hand, trees in the centre, rocks to the  
 right, with open distant country  
*pen and sepia* 6 $\frac{1}{4}$  in. by 4 $\frac{1}{4}$ . 1
- £ 9. 0. 0 300 A SHEPHERD POINTING TO THREE FEMALES, his  
 flock in the distance, a castellated fortress and trees in the  
 centre, with a distant view of the sea  
*pen slightly washed* 8 $\frac{1}{2}$  in. by 6. 1
- 50/ 301 A SLIGHT SKETCH IN SEPIA, TREES AND RUINS.  
 On the reverse a long memorandum by Claude, and some notes  
 in Dr. Wellesley's writing  
*from the Lawrence and Esdaile Collections* 7 in. by 4 $\frac{3}{4}$ . 1
- 23/ 302 MOUNT OLYMPUS. To the right, Apollo is seated playing  
 on the violin, surrounded by the Muses; to the left are trees,  
 with a slight view of the distant country. In the foreground  
 is a stream with a couple of swans. In the centre, at the  
 bottom, is "Claudio fecit., Roma, 1674."  
*on grey paper, pen and indian ink, heightened with white*  
 13 in. by 9 $\frac{1}{2}$ . 1
- 15/ 303 THREE FEMALE FIGURES AND A MAN, carrying gifts;  
 on the reverse, Sketch of a Roman Soldier  
*free pen and sepia* 7 $\frac{1}{4}$  in. by 4 $\frac{1}{2}$ . 1
- £ 10. 10. 0 304 A DESIGN FOR THE ROMAN EDIFICES IN RUINS.  
 In the foreground a Shepherd piping, a dog by his side, and the  
 flock browsing on the bank of the water; a ruined aqueduct  
 and temple bordering the middle distance; in the extreme  
 distance, mountains, *free pen and sepia*; on the reverse,  
 "Claudio Gellée," and the Autograph of Le Brun  
 11 $\frac{1}{2}$  in. by 7 $\frac{1}{2}$ . 1
- £ 16. 16. 0 305 APOLLO AND MERCURY WITH THE BULLS. Apollo  
 seated on a mount by the side of a rock to the right, being  
 addressed by Mercury; five bulls occupy the foreground;  
 mountains in the distance  
*pen and sepia, heightened and finished with white; on a stone  
 on which Apollo is seated is written "Claudio me fecit,  
 Roma, 1671"*  
 9 $\frac{1}{2}$  in. by 6 $\frac{1}{2}$ . 1



DRAWINGS—*continued.*

- ~~£35.0.0~~ 306 A WOODED LANDSCAPE WITH WATER IN THE MIDDLE DISTANCE; mountains in the distance; a rocky foreground to the right, "*Claudio fec. Roma*"  
10 in. by 7 $\frac{3}{4}$ . 1
- 11/- 307 A LANDSCAPE WITH TREES to the right, and water to the left, *pencil and sepia*  
5 in. by 7 $\frac{1}{2}$ . 1
- 16/- 308 VEDUTA DI TIVOLI. The Temple of Vesta in the centre, with mountains in the background  
*from the Collection of Bouverie*  
4 in. by 4 $\frac{3}{4}$ . 1
- 30/- 309 STUDY IN SEPIA OF TREES  
*from the Richardson and Esdaile Collections*  
8 $\frac{1}{4}$  in. by 11. 1
- 45/- 310 A GROUP OF TREES, in the centre of the drawing, standing in an open country, *pen and sepia, washed*  
7 in. by 5 $\frac{3}{4}$ . 1
- 50/- 311 A PALACE BUILT ON A ROCK, with terrace, fountains, and palm trees to the right; the left of the drawing merely sketched in with black chalk  
*sepia washed; from the Denon collection*  
11 in. by 8. 1
- 12/- 312 STUDIES OF TREES AND ROCKS  
*in pen and sepia; from Lord Spencer's Collection*  
10 $\frac{3}{4}$  in. by 10. 1
- ~~£13.0.0~~ 313 THE HOLY FAMILY. To the left, the Virgin and Child are seated, with St. John by their side kneeling with Joseph; above this group are two angels reposing on clouds, by the side of some trees; the ass browsing to the right; in the distance, a bridge with seven arches, and mountainous scenery  
*a highly-finished drawing in pen and sepia*  
13 $\frac{1}{2}$  in. by 17. 1
- 3/- 314 A CAVALIER in the foreground, three boors conversing in the distance, *a sketch in pen*  
4 $\frac{3}{4}$  in. by 5. 1
- 13/- 315 THREE BULLS WITH A SHEPHERD, Figures in the distance, *sepia washed*; with a charming sketch on the reverse of Buildings, with three palm trees  
8 in. by 4 $\frac{3}{4}$ . 1
- 50/- 316 STUDY OF FIVE GOATS  
*in pen and sepia*  
5 $\frac{3}{4}$  in. by 5. 1
- 21/- 317 STUDY OF FIVE GOATS  
*very spirited, in indian ink*  
5 $\frac{1}{2}$  in. by 5. 1
- 38/- 318 VIEW IN ROME, TEMPLE OF VESTA. The Cloaca Maxima  
*free pen on grey paper; from the Lawrence and Esdaile Collections*  
8 in. by 3 $\frac{1}{4}$ . 1

## DRAWINGS—continued.

- 107/ 319 A RUINED CASTLE ON A ROCK  
*on blue paper, pen washed; from the Lawrence and Esdaile  
 Collections* 9 in. by 7 $\frac{1}{4}$ . 1
- 86/- 320 THE ENTRANCE TO A FOREST. Trees and Rocks to the  
 right and left; a dismantled fortress in the distance; in the  
 foreground a philosopher with a book under his arm, in con-  
 versation with two Roman soldiers  
*highly finished, pen and sepia, heightened with white*  
 14 $\frac{1}{2}$  in. by 9 $\frac{3}{4}$ . 1

## SIR AUGUSTUS CALLCOTT.

- 22/- 321 FULL LENGTH OF A LADY  
*painted in oil colours* 6 $\frac{1}{4}$  in. by 14. 1

## CALLOT.

- 38/- 322 PORTRAIT OF THE DUKE OF LORRAINE, *in red chalk;*  
*and others* 4

## CANGIAGIO.

- 3/- 323 JESUS CHRIST BOUND, and surrounded by Guards crossing  
 a bridge, *slight sketch, pen washed* 14 in. by 9 $\frac{1}{2}$ . 1
- 12/- 324 DANTE AND VIRGIL IN THE INFERNAL REGIONS,  
 "Al. Sig. D. Pietro Medici in spagna l'anno 1591"  
*pen and sepia; from the collection of Hone* 9 $\frac{1}{2}$  in. by 7 $\frac{1}{2}$ . 1

## CARPACCIO (V.)

- 60/- 325 CHRIST IN THE GARDEN, the figures in the back ground  
 of the picture now in the National Gallery  
*pen and sepia; from the collection of Count de Fries* 7 in. by 4
- CHRIST BOUND TO THE COLUMN  
*pen and sepia* 2 $\frac{1}{2}$  in. by 7. 2

## GIROLAMO DA CARPI.

- 10/- 326 FULL LENGTH OF A MAN SEATED, cap on his head,  
 holding a book in his hand  
*highly finished in black chalk, heightened with white; from the  
 collection of Count Geloso* 7 in. by 10 $\frac{1}{2}$ . 1
- 10/- 327 TWO WHOLE LENGTH MALE FIGURES seated. One  
 to the right holding a Cross, the other with a book on his  
 knees; two kneeling figures on each side of the composition  
*in black chalk* 10 in. by 13 $\frac{1}{4}$ . 2



DRAWINGS—*continued.*

## CARRACCI (ANNIBALE).

- 6/ 328 A LANDSCAPE WITH TREES, to the left in the distance an Italian Villeggiatura, *free pen* 12½ in. by 8½. 1
- 24/ 329 THE CONCERT. Fifteen or sixteen figures seated, some playing on musical instruments, others singing  
*a highly finished drawing in black and coloured chalks, washed and heightened with white* 11½ in. by 17. 1
- 5/ 330 THREE WHOLE LENGTH FIGURES OF BEGGARS  
*in pen and sepia* 7½ in. by 9. 1

## CARRACCI (AGOSTINO).

- 21/ 331 CLEMENT VII's Progress to Bologna, the Pope is seated in his "Brancard," surrounded by troops, and a long suite of Clergy, Nobles and Military  
*pen and sepia; from the collection of Mariette, Willett and Esdaile* 15½ in. by 10¼. 1
- 8/ 332 HEAD OF A YOUNG FEMALE  
*in free pen; from Sir P. Lely's Collection* 4½ in. by 6. 1

## CARRACCI (LUDOVICO).

- 12/ 333 AN ANGEL IN THE CLOUDS, flying to the right; the figure occupies the entire centre of the drawing 8 in. by 10. 1
- 15/ 334 ST. FRANCIS IN ECSTASY, kneeling, with a Crucifix in his hand  
*pen and sepia, heightened with white, in oil colours* 11 in. by 14. 1

## CAVELLINI (P.)

- 4/ 335 DESIGN FOR THE CRUCIFIXION. Our Saviour at full length, his arms extended, as if on the Cross  
*pen washed, in a reddish tint, heightened with white; from the collection of Count de Fries* 6¾ in. by 8½. 1

## CIGOLI (LUDOVICO).

- 5/ 336 FULL LENGTH FIGURE OF OUR SAVIOUR, looking towards the right  
*black chalk, washed, heightened with white; from the collections of Charles I, Barnard, Pond and Price* 10¾ in. by 16. 1

DRAWINGS—*continued.*

COOPER (SAMUEL), (Miniature Painter).

- £11. 11. 6* 337 SAMUEL PEPPYS. A highly finished oval drawing in Indian ink,  
*heightened with white* 2½ in. by 3. 1

LEONE (OCTAVIO).

- 19/* 338 PORTRAITS OF ITALIAN NOBILITY AND CLERGY  
*in chalk* 19  
*28/* 339 PORTRAITS OF ITALIAN LADIES  
*in black and white chalks* 32

CORREGGIO (ANTONIO).

- 42/* 340 TWO BOYS SEATED, looking to the right, one with a cup in  
his hand  
*highly finished in red chalk; a drawing of the highest quality;*  
*from the collection of Count Geloso* 10½ in. by 15½. 1  
*3/* 341 STUDIES BY PARMIGIANO, from the Frescos at Parma  
7½ in. by 8. 1  
*53/* 342 APOLLO. A beautiful drawing, *in red chalk* 7½ in. by 13. 1  
*5/* 343 AN ANCIENT MUTILATED STATUE. A highly finished  
drawing, *in red chalk* 8 in. by 15¼. 1  
*14/* 344 A DESIGN FOR ONE OF THE EVANGELISTS IN THE  
CUPOLA AT PARMA, *in pen*; and a similar subject on  
the reverse; *from the collection L'Empereur* 7½ in. by 8½. 1  
*17/* 345 DESIGN IN RED CHALK FOR ONE OF THE ARCHES  
IN THE CUPOLA AT PARMA; *from the collections of*  
*Sir P. Lely and Richardson* 7¾ in. by 6. 1  
*11/* 346 A NAKED BOY SEATED, HOLDING A BOOK ON HIS  
KNEES, on grey paper  
*black chalk, heightened with white* 8 in. by 10. 1  
*37/-* 347 A STUDY OF A BOY FOR THE CUPOLA AT PARMA  
*in red chalk* 6 in. by 7. 1  
*40/* 348 STUDIES OF FIGURES FOR THE CUPOLA AT PARMA,  
*in free pen and sepia*; on the reverse Studies of the same for  
the same, *in red chalk*; *from the collection of Sir J. Reynolds*  
7½ in. by 10¼. 1  
*no bid* 349 VIRGIN AND CHILD STANDING  
*black chalk; from the collection of Sir J. Reynolds* 7¼ in. by 11. 1



## DRAWINGS—continued.

- 5/ 350 BOY'S HEAD 3½ by 2¼  
 BOY SLEEPING 4½ by 2¼  
*both in red chalk; from the collections of Bouverie and Richardson* 2
- 12/ 351 TWO ANGELS IN THE CLOUDS PLAYING  
*black chalk, heightened with white* 5½ in. by 7¾. 1
- £7. 10. 0 352 THREE ANGELS IN THE CLOUDS  
*in red chalk* 4¾ in. by 5¼. 1
- 5/ 353 THE VIRGIN AND CHILD  
*a beautiful sketch in black chalk* 7 in. by 10¾. 1
- 10/ 354 AN ANGEL PLAYING ON THE VIOLIN  
*in red chalk; from the collections of Bouverie and Richardson* 3¾ in. by 5¼. 1
- 56/ 355 CUPID SEATED, FONDLING AN EAGLE  
*in red chalk; from the collections of Benjamin West and Richardson* 5¾ in. by 7. 1
- 5/ 356 A MAN SLEEPING, *in black chalk* 5½ by 3¼. 1
- £5. 0. 0 357 A HEAD OF A YOUNG BOY, *in red chalk* 7½ in. by 6¼. 1
- 19/ 358 TWO ANGELS FLOATING IN THE CLOUDS  
*in red chalk* 6 in. by 10½. 1
- 5/ 359 FORESHORTENING OF TWO MALE FIGURES  
*in red chalk; from the collections of Richardson and Lord Spencer* 5 in. by 7½. 1
- 10/ 360 FEMALE KNEELING 2¼ in. by 3½  
 ANGEL FLOATING IN THE AIR 4¼ in. by 3  
*both in red chalk; from the collections of Bouverie and Richardson* 2

## COSTA (F.)

- 10/- 361 A FULL LENGTH FIGURE OF A YOUTH, IN A CAP  
 AND CLOAK, RESEMBLING RAFFAËLE  
*in black chalk* 5½ in. by 11. 1

## CREDI (LORENZO DI).

- 5/ 362 TWO WHOLE LENGTH FEMALE FIGURES, *in pen; on*  
*the reverse a Profile of a Man, in pen, washed and heightened*  
*with white* 7 in. by 9. 2
- £8. 8. 0 363 A BEAUTIFUL HEAD OF A YOUNG FEMALE, nearly  
*life-size, circle, pen and sepia* 9 in. diameter. 1

DRAWINGS—*continued.*

CUYP (ALBERT).

- £31. 10. 0 364 A MAN SEATED ON THE BANK OF A RIVER  
FISHING, *black and coloured chalks* 7½ in. by 5½. 1
- £32. 0. 0 365 A SHEPHERD DRIVING THREE COWS OVER A  
BRIDGE, a sheet of water in the foreground, and an arched  
bridge from right to left  
*pen and indian ink washed* 12½ in. by 11. 1
- 29/- 366 THE GREAT TOWER AT UTRECHT. The tower rising to  
the top of the drawing to the right, surrounded by cottages,  
a wall to the left, *pen and indian ink* 11 in. by 16¼. 1
- £20. 0. 0 367 DE STADT RHEINEN. View on the banks of the River; the  
town towards the left; to the right a fine extent of country  
*a highly finished and interesting drawing, in pen, chalk and sepia*  
19½ in. by 7. 1

END OF THE SECOND DAY'S SALE.



## THIRD DAY'S SALE.

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### ITALIAN SCHOOL, VARIOUS.

| LOT |                                                                                                                                                                 |    |
|-----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 368 | Lady with a cap in her hand, after L. da Vinci, by Ricciani<br><i>proof</i>                                                                                     | 1  |
| 369 | Another, <i>with margin</i>                                                                                                                                     | 1  |
| 370 | Michael Angelo; Tomb of the Medici; Holy Family, Agostino<br>Carracci; Baccio Bandinelli; The Academy, E. Vicus                                                 | 5  |
| 371 | Plate to the Cupolas at Parma, after Correggio, <i>scarce</i>                                                                                                   | 22 |
| 372 | Old Italian, various                                                                                                                                            | 19 |
| 373 | Old Engravings, Sacred subjects, <i>some rare</i>                                                                                                               | 35 |
| 374 | Sacred and other subjects, <i>some rare</i>                                                                                                                     | 46 |
| 375 | Etching of Holy Families, <i>several curious and rare</i>                                                                                                       | 20 |
| 376 | Etchings of Sacred subjects and Landscapes                                                                                                                      | 24 |
| 377 | Mythological                                                                                                                                                    | 13 |
| 378 | Designs for Vases, by an old Italian engraver                                                                                                                   | 40 |
| 379 | After Correggio, Masaccio, Raffaello, by Earlom, &c.                                                                                                            | 18 |
| 380 | The Last Supper, after L. da Vinci, by Rainaldi                                                                                                                 | 1  |
| 381 | Sacred subjects, after Dominichino, Lanfranchi, &c. by Cunego                                                                                                   | 32 |
| 382 | Sacred and other subjects, after Guido, C. Maratti, &c.                                                                                                         | 32 |
| 383 | Curious Early Prints, by Italian engravers                                                                                                                      | 40 |
| 384 | Etchings by Guido, Carracci, Falconi, &c.<br><i>several anonymous and scarce</i>                                                                                | 22 |
| 385 | Engravings, by Bonasone; The Ghisi, and others, of the School of<br>Marc Antonio                                                                                | 16 |
| 386 | Dante and Beatrice, after Agricola, by Marchetti, <i>proof</i> ; Titian's<br>Daughter, by Gaspar; Assumption of the Magdalen, after<br>J. Bonasone, by Ricciani | 3  |
| 387 | After Fra Angelico; and other Early Italian, by Ruschugh                                                                                                        | 12 |
| 388 | Landscape with figures, after Italian artists, by C. Cort                                                                                                       | 7  |
| 389 | Madonna della Scodella, after Correggio, by Toschi                                                                                                              | 1  |

## PRIVATE ETCHINGS.

|     |                                                                           |     |
|-----|---------------------------------------------------------------------------|-----|
| 390 | Landscape and Figures, various                                            | 20  |
| 391 | Subjects and Figures, various<br><i>many scarce, a curious collection</i> | 216 |
| 392 | English Private Etchings of Landscapes                                    | 60  |
| 393 | Another, similar                                                          | 60  |
| 394 | Another, similar                                                          | 60  |
| 395 | Another, similar                                                          | 60  |
| 396 | Another, similar                                                          | 60  |
| 397 | Topographical Pieces                                                      | 77  |
| 398 | Another Collection                                                        | 60  |
| 399 | Portraits, <i>many scarce and curious</i>                                 | 119 |
| 400 | Etchings. St. Winifred's Well, Views in England, Italy, &c., by<br>Place  | 22  |
| 401 | A similar Collection                                                      | 16  |
| 402 | Etchings. Views in York and Yorkshire, by Lodge                           | 14  |

## ENGLISH SCHOOL.

|     |                                                                                                                                                   |    |
|-----|---------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 403 | THE RETRIEVER, AFTER LANDSEER, by Charles Lewis<br><i>proof, before any letters</i>                                                               | 1  |
| 404 | SHOEING, AFTER LANDSEER, by C. Lewis<br><i>proof, before any letters ; a presentation proof</i>                                                   | 1  |
| 405 | THE PETS, AFTER LANDSEER, by Lewis<br><i>india proof, before any letters</i>                                                                      | 1  |
| 406 | A SIMILAR PROOF                                                                                                                                   | 1  |
| 407 | COTTAGE INDUSTRY, by F. C. Lewis, after Landseer,<br><i>scarce proof</i>                                                                          | 1  |
| 408 | THE CAT'S PAW, AFTER LANDSEER, by Lewis,<br><i>rare proof before any letters</i>                                                                  | 1  |
| 409 | The Goat, after Landseer, by Lewis, <i>fine proof</i> ; and Mezzotints,<br>&c., Heads, after Inskipp                                              | 17 |
| 411 | Recollections of Ancient and Modern Masters in Etching, by<br>F. C. Lewis                                                                         | 26 |
| 412 | Etchings of various subjects, after English Masters, by F. C.<br>Lewis                                                                            | 30 |
| 413 | Views of Venice, by C. Lewis ; First Etching of Bologna, by<br>Bonington, <i>india proof, scarce</i> ; The Campanile at Venice,<br>by F. C. Lewis | 6  |



- 414 Zumalacarigua, after John Lewis, by F. C. Lewis  
*proof, before letters* 1
- 415 The Nautch, 1841, after F. C. Lewis, jun., by F. C. Lewis, sen.  
*proof* 1

## J. M. W. TURNER.

- 416 VIEW OF BASLE, *proof*; ST. CATHERINE'S HILL, both by C.  
 Turner 2

## WOOLLETT.

- 417 The Enchanted Castle, after Claude, *very fine proof* 1

## SIR R. STRANGE.

- 418 A Vignette of a Stag Hunt, and the Engraver's Book Plate  
*both scarce* 2
- 419 Specimens of Old English Mezzotints, *rare* 14

## ETCHINGS BY CLAUDE.

- 420 FLIGHT INTO EGYPT (D. 1)  
*a fine impression of the second state, with one of the third state* 2
- 421 PASSAGE OF THE BROOK (D. 3)  
*first state, with square corner, very fine and rare, and a common impression* 2
- 422 THE FLOCK DRINKING (D. 4)  
*very fine first state, with margin, most rare* 1
- 423 Another, *in the same state, from the Barnard Collection* 1
- 424 THE TEMPEST (D. 5), *a fine old impression* 1
- 425 DANCING BY THE SIDE OF A RIVER (D. 6)  
*third state with the No. 2, very fine old impression* 1
- 426 A similar one; and two of the same, *from the Barnard Collection* 3
- 427 THE SHIPWRECK (D. 7)  
*second state, with the number, and with fine margin* 1
- 428 Two others, *fine* 2
- 429 "LE BOUVIER" (D. 8)  
*the second state, with the number, but before the little bird was effaced; from the Barnard Collection* 1
- 430 DANCING UNDER THE TREES (D. 10), *a fine old impression* 1
- 431 THE SEAPORT, WITH THE LIGHTHOUSE (D. 11)  
*second state, scarce* 1
- 432 ANOTHER 1

|           |     |                                                                                                       |    |
|-----------|-----|-------------------------------------------------------------------------------------------------------|----|
|           | 433 | THE ROBBERS ( <i>D. 12</i> ), <i>fine third state</i>                                                 | 1  |
|           | 434 | ANOTHER                                                                                               | 1  |
|           | 435 | SEAPORT WITH THE GREAT TOWER ( <i>D. 13</i> ), <i>fine second state</i>                               | 1  |
|           | 436 | ANOTHER                                                                                               | 1  |
|           | 437 | CATTLE GOING TO THE FIELD ( <i>D. 16</i> ), <i>second state, rare</i>                                 | 1  |
| 16/-      | 438 | ANOTHER                                                                                               | 1  |
| 2/-       | 439 | CATTLE TRAVELLING IN STORMY WEATHER ( <i>D. 18</i> )<br><i>the retouched impressions</i>              | 2  |
| 3/-       | 440 | THE GOATHERD ( <i>D. 19</i> ), <i>first state</i>                                                     | 1  |
| 2 1/2/-   | 442 | SHEPHERD AND SHEPHERDESSES IN CONVERSATION ( <i>D. 21</i> )<br><i>second state, with large margin</i> | 1  |
| 2 1/2/-   | 443 | ANOTHER, <i>second state, from the Barnard Collection</i>                                             | 1  |
| 2 1/2/-   | 444 | ANOTHER                                                                                               | 1  |
| 15/-      | 445 | OTHERS, <i>old impressions</i>                                                                        | 4  |
| 11/-      | 446 | EUROPA ( <i>D. 22</i> ), <i>the first state, fine and rare</i>                                        | 1  |
| 5/-       | 447 | ANOTHER, <i>from the Barnard Collection</i>                                                           | 1  |
| 2 7/8/-   | 448 | THE CAMPO VACCINO ( <i>D. 23</i> )<br><i>the fourth state, with a counter proof</i>                   | 2  |
| 5/-       | 449 | ANOTHER, <i>the fifth state</i>                                                                       | 1* |
| £10. 0. 0 | 450 | ANOTHER                                                                                               | 1  |
| 5/-       | 451 | THE VILLAGE DANCE ( <i>D. 24</i> )<br><i>second state, with the accident in the sky</i>               | 1  |
| 2 7/8/-   | 452 | ANOTHER                                                                                               | 1  |
| 5/-       | 453 | OTHER IMPRESSIONS, <i>in the third state</i>                                                          | 4  |
| 3/-       | 454 | THE FOUR GOATS ( <i>D. 27</i> )                                                                       | 1  |

## ANONYMOUS ITALIAN SCHOOL.

|         |      |                                                                                                                                              |    |
|---------|------|----------------------------------------------------------------------------------------------------------------------------------------------|----|
| 3/-     | 454* | Old Historical, and curious Caricatures                                                                                                      | 8  |
| 4/-     | 455  | Perseus and Andromeda, Cupid, and other Mythological Subjects                                                                                | 7  |
| 12/-    | 456  | A curious Etching; an Italian Vessel in a Storm, said by Mr. Ottley to be etched by Titian; Landscapes, by Van Uden, <i>fine some scarce</i> | 8  |
| 9/-     | 457  | A View of Corfu from the Sea, <i>rare</i>                                                                                                    | 1  |
| 3/-     | 458  | Plates to Cicognara's Work on Nielli Workmanship                                                                                             |    |
| 7/-     | 459  | Copies of Nielli and Sulphurs                                                                                                                | 51 |
| 15/-    | 460  | Early Maps, Plans, &c., engraved by Brambilla, &c.<br><i>some curious</i>                                                                    | 21 |
| 2 7/8/- | 461  | The Virgin embracing Our Saviour, after Raffaele ( <i>B. vol. xv. p. 20</i> ), with a Copy, <i>not mentioned</i>                             | 2  |
| 9/-     | 462  | Historical and Mythological Subjects, <i>described in Bartsch, vol. xv.</i>                                                                  | 10 |
| 8/-     | 463  | A similar lot                                                                                                                                | 10 |



- 15/ 464 The Sacrifice of Cain and Abel, *first state, before La Fieri's name; and one with his name* 2
- 5/ 465 Jupiter and the Goat, after P. del Vaga, *before La Fieri's address; The Birth of the Virgin, after B. Bandinelli; The Philosopher's School, Caraglio* 3

## DRAWINGS BY CLAUDE.

- 36/ 466 A FORTRESS ON A ROCK, filling up the whole of the left side of the drawing, view of a distant country, to the right a sportsman with a gun on his shoulder, *free pen; on the reverse, Sketch of Buildings; on the drawing, in Claude's writing, "Claudio fecit facto a la Valla Città"* 13 in. by 8½. 1
- 58/ 467 VIEW OF A LAKE, with mountainous Country in the distance *pen and bistre washed; on the drawing, in the artist's handwriting, "Claudio fecit sopra il Lac di Brucciano"* 12½ in. by 8½. 1
- £16. 10. 0 468 A LANDSCAPE WITH TREES rising to the top of the drawing, to the right a rock; to the left, in the half distance, Roman ruins; three figures conversing in the foreground *free pen, washed with sepia* 10½ in. by 8. 1
- 7/ 469 A SEPIA SKETCH, HILLY SCENERY WITH TREES 7¼ in. by 5. 1
- 84/ 470 ANCIENT RUINS IN THE ENVIRONS OF ROME *a finished sketch, pen washed with sepia* 7 in. by 4½. 1
- £25. 0. 0 471 A WOODEN BRIDGE ON STONE PIERS, running from the left to the right of the drawing, figures passing over it; trees to the right and left; a man with a donkey; and written by Claude in the centre, "Ponte facit a foro di Tivolo" 12 in. by 8¼. 1
- 27/ 472 A HILLY COUNTRY WITH BUILDINGS *pen and sepia* 12 in. by 8¼. 1
- £94. 0. 0 473 PONTE MOLLO. The Tiber running towards the left, with bridge crossing it to the right, in the foreground cattle attended by a shepherd are drinking; behind a clump of trees, mountains in the distance *highly finished in sepia, heightened with white; from the Lawrence and Esdaile Collections* 13 in. by 8½. 1
- £12. 0. 0 474 VIEW OF PONTE MOLLO *a fine drawing in black chalk, heightened with white, on grey paper; in Claude's handwriting on the foreground, "faict a Pont a Mollo"* 12 in. by 8¼. 1

## DRAWINGS—continued.

- £10. 10. 0 475 A PLAIN WITH ANCIENT RUINS, mountains in the  
 background, *sepia washed* 10 in. by 5. 1  
 46/- 476 ROCKY SCENERY, on which is a strong Fortress, with  
 mountain in the distance, *a forcible sketch in sepia; in the  
 handwriting of the artist, "Claudio fecit facto a Sangano;"* on  
 the reverse a Sketch for a Monument 8½ in. by 12½. 1  
 40/- 477 LANDSCAPE WITH RIVER IN THE FOREGROUND,  
 on which is a boat; rising ground in the distance with trees  
 and buildings  
*in sepia; from the Collections of Sir P. Lely and Richardson*  
 8¼ in. by 8. 1  
 10/- 478 VIEW OF BUILDINGS IN ROME  
*pen-washed on grey blue paper; from the Collections of Esdaile  
 and Sir T. Lawrence* 7½ in. by 3½. 1  
 10/- 479 VIEW OF THE CHURCH OF ST. PETER  
*pen and sepia, on a blue grey paper; from the Lawrence,  
 Esdaile and De Fries' Collections* 5¾ in. by 3¾. 1  
 5/- 480 A ROMAN ORNAMENTED ALTAR, 4¾ in. by 4½;  
 RUINS OF AN AQUEDUCT, *pen and sepia washed, and both  
 on blue paper; from the Lawrence, Esdaile and De Fries'  
 Collections, 6¼ in. 3½* 2  
 £13. 0. 0 481 LANDSCAPE. In the foreground a number of figures, some  
 standing, some seated, others dancing; in the middle distance,  
 to the right, a palace with a double row of steps; tree to the  
 right, *pen and indian ink* 8 in. by 6. 1  
 46/- 482 DISTANT VIEW OF THE SEA, with open country inter-  
 spersed with rocks and trees; on the reverse, in pen, in the  
 handwriting of Claude, "Vista del Sasso fait l'an 1649 Claudio  
 Gelée," and in pencil, "Copiata del Studio de Giovanni Rovigny;"  
*from the Lawrence and Esdaile Collections* 10½ in. by 7¾. 1  
 £18. 0. 0 483 A SEA PORT, SHIPPING IN THE DISTANCE; to the  
 right a castle with a gateway; to the left architectural  
 column, two sailors pulling a rope  
*free pen and sepia* 7¼ in. by 5. 1  
 £20. 0. 0 484 AN EMBARKATION. To the left a magnificent temple with  
 five figures preparing to embark in a boat; by the side of the  
 land is a three-mast vessel to the right  
*pen and sepia, heightened with white; at the corner to the left,  
 "Claudio fecit Roma 1655." From the Lawrence and Esdaile  
 Collections* 7¼ in. by 6. 1



## DRAWINGS—continued.

- £50.0.0 485 VIEW OF PRATO LUNGO, between five and six miles from Rome, with shepherds and cattle in the middle distance  
*a very fine and forcible drawing in sepia; on the reverse "Claudio Gelée Roma 1643"*  
 4½ in. by 7¼. 1

## CANALETTI.

- 22/ 486 DRAWING OF HOUSES, *in pen and washed in Indian ink*  
 10¾ in. by 8½. 1
- 50/ 487 VEDUTA DEL CANAL GRANDE IN FACIA DELLA DOGANA, *free pen*  
 10 in. by 6¾. 1
- 90/ 488 AN ARCADE IN VENICE, *pen and sepia*  
 8 in. by 7. 1
- 42/ 489 A VIEW IN THE ENVIRONS OF VENICE  
*pen washed*  
 16 in. by 11. 1
- £12.12.0 490 VIEW OF THE RIALTO AND SURROUNDING BUILDINGS  
*pen*  
 15 in. by 8½. 1
- £14.0.0 491 DISTANT VIEW OF LA TORRE DI MALGHERA  
*highly finished in pen, sepia and Indian ink*  
 10¾ in. by 7½. 1
- £8.0.0 492 VIEW OF THE PIAZZA DI SAN MARCO, with numerous figures, *a very careful drawing in pen*  
 17½ in. by 11¼. 1
- £47.10.0 493 VIEW OF SAN SIMEON, the Tolentini, and other Buildings  
*pen and Indian ink, highly finished*  
 19 in. by 12. 1
- £57.0.0 494 THE PIAZZA, A VIEW OF THE RIALTO, with numerous figures, to the left on the steps of the Rialto  
*a highly finished drawing in pen and sepia*  
 17 in. by 12. 1

## LEONE (OTTAVIO).

- 16/ 495 ITALIAN NOBILITY AND CLERGY, *in coloured chalks* 8

## CARLO DOLCE.

- 20/ 496 HEAD OF A YOUNG MAN  
*in black and coloured chalks*  
 7½ in. by 9¼. 1
- 16/ 497 HEAD OF A YOUNG MAN, looking to the right  
*in coloured chalks; from the Collection of Lord Spencer*  
 5½ in. by 7. 1
- 25/ 498 THE ARTIST'S OWN PORTRAIT  
*in black and coloured chalks, highly finished; from Lord Spencer's Collection*  
 8¼ in. by 11. 1

DRAWINGS—*continued.*

## DOMINICHINO,

- 10/ 499 VIEW OF THE CASTLE OF ST. ANGELO, ROME. The castle to the right, the bridge crossing the river toward the left, at the back of which is a Roman temple; mountains in the back ground; in the foreground to the right two fishermen  
*pen and sepia washed* 17 in. by 9½. 1
- 40/ 500 THE ADORATION OF THE SHEPHERDS. The Infant Saviour on a cushion in the centre; the Virgin kneeling; St. Joseph to the right, peasants to the left  
*pen and sepia washed* 7¼ in. by 9¼. 1
- 10/ 501 TWO CHILDREN BEFORE AN ALTAR, one of them kneeling, *pen and indian ink* 6 in. by 8½. 1
- 5/ 502 A LANDSCAPE. In the mid-distance a river, on which is a boat; trees to the right, the left, and in the distance; several figures with cattle, &c. in the foreground  
*slight pen and sepia; from the Collection of Lord Spencer* 10½ in. by 7. 1
- 5/ 503 THE SHEPHERD WITH HIS FLOCK. A cluster of trees to the right, mountain in the background; in the foreground a shepherd driving his flock, *pen* 8½ in. by 11½. 1
- 21/ 504 AN ITALIAN LANDSCAPE. To the left a tree reaching to the top of the drawing; in the middle distance buildings and water; mountainous background; a man in the foreground to the left  
*pen and indian ink, heightened with white; from the Esdaile Collection* 6½ in. by 9¾. 1
- 11/ 505 LIFE SIZE HEAD OF A YOUNG MAN, looking to the left  
*black chalk on grey paper; from the Mariette and Le Roy Collections* 9 in. by 12. 1
- 3/ 506 STUDY OF HANDS  
*in black chalk; from the Collections of Mariette, De Fries, and Le Roy* 10 in. by 12½. 1

## DONATELLO.

- 10/ 507 AN OUTLINE IN PEN OF A FEMALE looking to the right, a man to the left in a mantle and cloak 6¼ in. by 9. 1
- 25/ 508 FULL-LENGTH OF A FEMALE, with a child in her arms  
*free pen; from the Collection of T. Hudson* 9 in. by 16. 1



## DRAWINGS—continued.

D. L. P. S.

- 25/ 509 COAT OF ARMS in the centre surrounded with allegorical figures; boar hunting; dated at the top 1583 13 in. by 16. 1

A. DURER.

- 16/ 510 SKETCH OF MEN IN ARMOUR, full-length  
in pen, with the artist's monogram 4½ in. by 8¼. 1
- £11. 11. 0 511 A RABBIT  
highly finished in bistre; to the right, in German characters,  
Durer, zu Nuremberg 5¾ in. by 7¾. 1
- 20/- 512 A HOG  
highly finished in pen, washed, on vellum 6½ in. by 4. 1
- £21. 0. 0 513 THE PORTRAIT OF VARNBULLER  
the head highly finished in black chalk; from the Collections of  
Lawrence and Conyngham 11 in by 14½. 1
- £11. 10. 0 514 PORTRAIT OF A BALD HEADED MAN, looking to the  
right, with beard  
in black chalk; from the Collections of Lawrence and Conyngham  
8 in. by 10. 1

EHRET.

- 515 BOTANICAL DRAWINGS  
highly finished in colour; from the Collections of Lord Bute and  
Mr. Esdaile 4
- 517 BOTANICAL DRAWINGS  
highly finished in colour; from the Collections of Bute and  
Esdaile 4
- 518 BOTANICAL DRAWINGS  
highly finished in chalks; from the Collections of Bute and  
Esdaile 2
- 519 BOTANICAL DRAWINGS  
highly finished in colour; from the Collections of Bute and  
Esdaile 6
- 520 COLOURED DRAWINGS OF PLANTS  
from the Collections of Bute and Esdaile 6
- 521 HIGHLY FINISHED DRAWINGS OF PLANTS  
in colour; from the Collections of Bute and Esdaile. 6
- 522 PLANTS, coloured; from the Collections of Bute and Esdaile 6
- 523 PLANTS, on vellum; from the Collections of Bute and Esdaile 6

## DRAWINGS—continued.

- 524 HIGHLY FINISHED DRAWINGS of Rare Plants  
*in colours, on vellum; from the Collections of Bute and Esdaile* 4

## ELSHEIMER.

- 15/ 525 LANDSCAPE, WITH CATTLE. To the right and centre a road in which a herd of cattle are passing between several trees; to the left water, with a distant country  
*a highly finished drawing, pen and indian ink, heightened with white* 5 $\frac{3}{4}$  in. by 3 $\frac{1}{2}$ . 1
- £7. 10. 0 526 LANDSCAPE, NIGHT EFFECT. The effect of a hot summer night; a road to the right leading to a church; plants and trees running down a bank to the left  
*a highly finished drawing in coloured chalk, washed; from the Hibbert and Esdaile Collections* 10 $\frac{1}{4}$  in. by 5 $\frac{3}{4}$ . 1
- \*\*\* A note at the back, written in pencil, by the late proprietor:—  
 “The effect of night is so true, that on showing it to a celebrated artist he fell asleep, just like bed time. October 27th, 1841.”
- 17/ 527 MERCURY AND ARGUS. An old woman seated by the fire; Mercury with his Caduceus  
*in black and white chalk, highly finished* 4 $\frac{3}{4}$  in. by 3 $\frac{1}{2}$ . 1
- 55/ 528 LANDSCAPE WITH CATTLE IN DISTANCE. A road scene with figures and trees to the right; a castle in the distance  
*a highly finished drawing in black and coloured chalk* 10 in. by 7 $\frac{1}{4}$ . 1
- \*\*\* At the back is written by Richardson—“For this drawing, I have more than once been offered twenty-five guineas, but refused it, chiefly because I would not suffer so capital a drawing to go out of my Collection in my life time.”

## P. FARINATO.

- 14/ 529 JUPITER CARRYING A NYMPH IN HIS ARMS  
*pen and sepia, heightened with white; from the Collections of Sir P. Lely and Sir J. Reynolds* 16 in. by 11. 1

## FRANCESCO FRANCIA.

- £26. 0. 0 530 THE VIRGIN WITH THE SAVIOUR ENTHRONED, with four Saints surrounding her  
*on grey paper, pen and sepia, heightened with white; from the Collection of Richardson* 10 $\frac{1}{4}$  in. by 12. 1



## DRAWINGS—continued.

## PIETRO DELLA FRANCESCA ?

- 20/ 531 AN OLD MAN KNEELING, to the right  
in pen 4 $\frac{3}{4}$  in. by 7. 1

## GAINSBOROUGH.

- 30/ 532 A PAIR OF LANDSCAPES, with trees  
in black chalk; from the Collections of Baker and Esdaile  
each 7 $\frac{1}{4}$  in. by 4 $\frac{1}{2}$ . 2
- 42/ 533 A PAIR OF DRAWINGS. Boats with figures on a lake  
in black chalk; from Baker and Esdaile's Collections  
5 $\frac{3}{4}$  in. by 7 $\frac{1}{4}$  each. 2
- 5/ 534 A SLIGHT SKETCH OF A GREYHOUND  
pen 10 $\frac{1}{4}$  in. by 7 $\frac{1}{4}$ . 1
- 7/ 535 PORTRAIT OF LORD CARNARVON  
on blue paper, black chalk, heightened with white; from the  
Esdaile Collection 10 $\frac{1}{2}$  in. by 16 $\frac{1}{2}$ . 1
- 65/ 536 PARK SCENERY. A man on horseback in the foreground; a  
pond in the middle distance; trees surrounding the composition  
highly finished in pen and black chalk, heightened with white  
14 in. by 10 $\frac{1}{2}$ . 1
- 1/11.0.0 537 A THATCHED COTTAGE, SURROUNDED BY TREES.  
A gate to the left; a boy in the foreground  
black chalk, heightened with white 17 $\frac{1}{4}$  in. by 14. 1
- 12/ 538 THE SHEPHERD WITH HIS FLOCK. Rising ground with  
tree to the left; in the centre, a shepherd with his dog, and  
sheep going to the right  
black chalk, heightened with white 17 in. by 13. 1
- 1/11.10.0 539 A ROAD, WITH RISING GROUND to the left, with paling  
and trees; to the right, a gate with trees  
a very effective drawing in black chalk, heightened with white  
15 in. by 10 $\frac{1}{4}$ . 1
- 21/ 540 SKETCH OF TREES, WATER, &c., in black chalk; on the reverse, a  
Greyhound, in pencil 12 in. by 7 $\frac{3}{4}$ . 1

## GAROFALO.

- 19/ 541 THE WISE MEN'S OFFERINGS. The Saviour seated in the  
lap of the Virgin, surrounded by the three Kings and their  
attendants  
pen and sepia, highly finished 7 $\frac{1}{2}$  in. by 9 $\frac{3}{4}$ . 1

## DRAWINGS—continued.

## GIROLAMO GENGA.

- 25/ 542 THE HOLY FAMILY, surrounded by Saints, of which there are ten, with three Angels in the foreground; the figures are all nude, *a study in red chalk* 12 in. by 13. 1

## GIOTTO.

- £7.0.0 543 OUR SAVIOUR IN THE TEMPLE, surrounded by the Doctors. The Saviour is seated on a throne, book on his knees, holding up his hands; eight men seated round him *pen tinted in red, heightened with white* 6½ in. by 6¾. 1

## GIORGIONE.

- 11/ 544 A MAN ON HORSEBACK, WITH HIS ATTENDANTS in the mid-distance; to the right, a naked female bathing; a duck in the foreground, to the right *pen and sepia; from the collections of Richardson and Bouverie; the top of this drawing has been restored* 1

## VINCENZO DA GIMIGNANI.

- 30/ 545 THREE FULL-LENGTH MALE FIGURES *studies in black chalk. "Fuit olim G. Vasari nunc P. J. Mariette, 1741."* 16 in. by 11¼. 1

## GHIRLANDAJO.

- 50/ 546 LIFE-SIZE PORTRAIT OF POLIZIANO *highly finished in black chalk; from the collection of Sir Joshua Reynolds* 10 in. by 14. 1
- £27.0.0 547 PROFILE OF A YOUNG MAN, with flowing hair, looking to the right, *in pen*; on the reverse, a sketch of three Female Heads 5½ in. by 7¼. 1
- £4.4.0 548 THE BIRTH OF THE VIRGIN. The mother lying in her bed, to the left; the infant, with its nurse, in the centre; figures and a flight of stairs to the right *a splendid pen-sketch; from the collections of Richardson, Barnard, Sir J. Reynolds and Esdaile* 11 in. by 8¼. 1

## LEONE (OTTAVIO).

- 15/ 549 Italian Nobility, *brown paper*



## FOURTH DAY'S SALE.

## OLD DUTCH AND FLEMISH DRAWINGS.

| LOT  |     |                                                                                                                                             |    |
|------|-----|---------------------------------------------------------------------------------------------------------------------------------------------|----|
| 5/-  | 550 | Views of Towns in the Low Countries and Holland, <i>in pen</i> ;<br>&c.                                                                     | 16 |
| 9/-  | 551 | Views on the Rhine, by B. Peters, <i>pen washed and tinted</i>                                                                              | 2  |
| 2/-  | 552 | Views of Chateaux in Holland, by Beerstraeten, Roghman, &c.<br><i>pen and indian ink</i>                                                    | 3  |
| 18/- | 553 | Landscape, by Rembrandt, <i>pen washed</i> ; Another, by Elsheimer;<br>Two Water-colour Drawings, by Neyts                                  | 4  |
| 3/6  | 554 | View of St. Angelo and St. Peters, <i>red chalk, tinted</i> ; Monte<br>Montorio, <i>in pen</i> , by Vanvitelli                              | 2  |
| 24/- | 555 | Town Hall of Amsterdam, Utrecht, by Saftleven, &c.                                                                                          | 7  |
| 16/- | 556 | Portraits of De Witt, <i>in black chalk</i> ; Christian of Denmark, by<br>Haelswit, <i>in pencil</i> ; Marguerite of Austria, <i>in pen</i> | 4  |
| 2/6  | 557 | View of Hoorn on the Scheldt, <i>pen washed, and tinted in colours</i>                                                                      | 1  |
| 16/- | 558 | Views in Italy, <i>in pen, sepia washed</i> ; &c.                                                                                           | 24 |
| 4/-  | 559 | Drawings, <i>in pen and sepia</i> ; Views in Holland; &c.                                                                                   | 9  |
| 17/- | 560 | Drawing, <i>in pen and sepia, and indian ink</i> ; Views in Germany and<br>the Low Countries, Spa, &c.                                      | 21 |
| 12/- | 561 | Water-colour Drawings, Views in Utrecht (Gouda), &c., by Beyer,<br>&c.                                                                      | 5  |
| 15/- | 562 | Dutch Topographical Drawings, <i>in colours</i> , by R. Savery, Van<br>Laer, Neyts; Views in Brussels, by Santvoort                         | 8  |
| 8/-  | 563 | Shipping, <i>in pen and sepia</i> , by W. Vandevelde                                                                                        | 7  |
| 38/- | 564 | Views in London and Westminster, Hyde Park, supposed to be<br>by Levens, <i>pen washed, and tinted</i>                                      | 6  |
| 37/- | 565 | Drawing, <i>in pen washed</i> , of the Holy Family; Heads, <i>in crayon</i> ,<br>&c., by A. Vandyck                                         | 7  |
| 3/6  | 566 | Sketch of Flowers, <i>in pencil</i> , by Van Huysum, and a highly finished<br>Botanical Study, <i>in colours, on vellum</i> , by Ehret, &c. | 7  |

|     |                |                                                                                                                                        |    |
|-----|----------------|----------------------------------------------------------------------------------------------------------------------------------------|----|
| 11/ | <del>566</del> | 567 Duke of Richmond, with his dog, <i>pen and sepia, tinted with white</i> ;<br>Emperor Otho, <i>in pen</i> ; &c.                     | 6  |
| 12/ |                | 568 Views in Holland, &c., <i>in water-colours</i> , by Van Goyen, De Grave,<br>Neyts, Breughel, &c.                                   | 7  |
| 24/ |                | 569 Landscapes, <i>in pen, water-colours, sepia, &amp;c.</i> , by Breembergh, &c.                                                      | 30 |
| 1/  |                | 570 The Castle at Gorchum, J. N. Baen, &c.                                                                                             | 2  |
| 21/ |                | 571 Drawings, seated figures, <i>in chalk, heightened with white</i> , by<br>Elsheimer; Others, by Quellinus, Goltzius, Rembrandt, &c. | 11 |

#### ENGRAVINGS, AFTER M. ANGELO BUONAROTTI.

|     |  |                                                                                                                                                                                        |    |
|-----|--|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 1/  |  | 572 The Sibyls, full-length figures, in niches, <i>wanting</i> No. 1                                                                                                                   | 11 |
| 3/  |  | 573 From the Sistine Chapel, by Cunego, Ottley, &c.                                                                                                                                    | 8  |
| 3/  |  | 574 The Horses of the Sun, <i>proof before the name</i> ; and an impres-<br>sion with the letters                                                                                      | 2  |
| 5/  |  | 575 Ganymede and the Eagle, <i>first state, before the inscription</i> ; The<br>same, <i>with the inscription</i>                                                                      | 2  |
| 1/  |  | 576 The Archers, two different ; Bacchanalian Scene, with Silenus, by<br>Beatricius ; &c. <i>fine</i>                                                                                  | 6  |
| 2/  |  | 577 Les Grimpeurs, by M. Lucchese ; Death and a Female, by the<br>artist of the Monogram M. ; The Archers, <i>fine</i> ; Boys Sacri-<br>ficing to Silenus, by E. Vicus, with Copy, &c. | 6  |
| 9/  |  | 578 The Archers, by Bartolozzi ; Ganymede, The Fates, &c.                                                                                                                              | 9  |
| 11/ |  | 579 The Sibyls and Prophets, by E. Vicus, Beatricius, &c., several by<br>anonymous engravers, <i>curious and rare</i>                                                                  | 12 |
| 2/  |  | 580 Michael Angelo's Dream, by M. Lucchese ; and another of the<br>same subject, <i>scarce</i>                                                                                         | 2  |
| 25/ |  | 581 Jupiter and Leda, by Vicus, &c., <i>scarce</i>                                                                                                                                     | 4  |
| 2/  |  | 582 Figures from the Sistine Chapel, by Ghisi                                                                                                                                          | 27 |
| 2/  |  | 583 The Holy Family, the Child Sleeping on the Virgin's Lap, by the<br>Master I.H.S., F. C. Lewis, &c.                                                                                 | 12 |
| 3/  |  | 584 Last Judgment, by Brambilla, M. Rota, &c.                                                                                                                                          | 14 |
| 10/ |  | 585 The Last Judgment, <i>incomplete portions of the large plate</i>                                                                                                                   | 11 |
| 3/  |  | 586 Christ being placed on the Cross, engraved by M. Lucchese ;<br>Christ on the Cross, with the Virgin and St. John, by Sirinus,<br>&c.                                               | 4  |
| 6/  |  | 587 The Virgin at the foot of the Cross, with the Body of Jesus<br>Christ, by M. Kartarius ; The Virgin, with the Body of the<br>Saviour on her Lap, by various engravers              | 5  |
| 2/  |  | 588 The Annunciation, with the drawing in chalk, by Vitalba                                                                                                                            | 2  |
| 2/  |  | 589 The Flagellation, by an anonymous artist, <i>rare</i> ; Christ bearing<br>his Cross ; The Crucifixion, by Folo, <i>proof</i> ; The Saviour<br>Praying, by Strixner                 | 5  |



|     |     |                                                                                                                                                |    |
|-----|-----|------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 7/  | 590 | The Creation of Eve, by Cunego ; Judith and Holofernes, by Eneas Vicus, &c.                                                                    | 7  |
| 25/ | 591 | Whole-length Figure of a Man with his arms crossed, from the composition of the Conversion of Saul<br><i>before the name of Duchet, rare</i>   | 1  |
| 2/  | 592 | Portraits and Heads, various, in lithography, &c. ; and a drawing, in sepia, of Cleopatra                                                      | 7  |
| 25/ | 593 | The Medici Monument at Florence, by C. Cort ; and others,<br><i>fine</i>                                                                       | 10 |
| 3/  | 594 | Highly finished drawings, in black chalk, of two of the Figures in the Medici Monument                                                         | 2  |
| 1/  | 595 | Bas-relief of the Holy Family, by Lewis<br><i>proofs before any letters</i>                                                                    | 2  |
| 2/  | 596 | Engravings, various, from his work in Marbles, &c.                                                                                             | 14 |
| 1/  | 597 | Zenobia, engraved by Sharp, <i>in three different states</i> ; Head of Satan, &c.                                                              | 4  |
| 5/  | 598 | Head of a Roman Soldier, in profile ; Head of an Italian Lady, in profile ; Head, full-face, of Satan, <i>all rare</i>                         | 3  |
| 2/  | 599 | The Three Marias going to the Sepulchre ; St. Peter, <i>rare</i> ; St. John and St. Sebastian, by M. Lucchese ; St. Jerome, &c.<br><i>rare</i> | 4  |
| 3/  | 600 | The Last Judgment, <i>in ten sheets joined</i>                                                                                                 | 1  |
| 2/  | 601 | Last Judgment, by Bonasone                                                                                                                     | 1  |
| 8/  | 602 | Another impression                                                                                                                             | 1  |
| 2/  | 603 | Our Saviour on the Lap of the Virgin, by Bonasone ; and others, by anonymous engravers                                                         | 5  |
| 31/ | 604 | The Prophets and Sibyls, by Volpato, <i>proof</i>                                                                                              | 6  |
| 3/  | 605 | Fortune, by Testa, <i>proof</i>                                                                                                                | 1  |
| 13/ | 606 | The Ceiling of the Sistine Chapel, by Gruner, <i>coloured</i>                                                                                  | 1  |
| 6/  | 607 | Our Saviour with the Cross by his side, by Beatricius and Matham                                                                               | 2  |

#### ENGRAVINGS, AFTER RAFFAELLE.

|     |     |                                                                            |    |
|-----|-----|----------------------------------------------------------------------------|----|
| 11/ | 608 | Mythological and Historical subjects, by M. Antonio and Veneziano          | 21 |
| 8/  | 609 | Subjects of Saints, by Larmessin<br><i>several from the Cabinet du Roi</i> | 28 |
| 2/  | 610 | Vision of a Knight, by Gruner, <i>first india proof</i>                    | 5  |
| 1/  | 611 | The same, <i>unfinished proof, and proof with letters</i>                  | 2  |
| 2/  | 612 | The same, <i>india impressions</i>                                         | 3  |

|     |      |                                                                                                                                                                                              |    |
|-----|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 6/  | 613  | La Vierge aux Anges, by Edelinck, Kirkall, &c.                                                                                                                                               | 4  |
| 29/ | 614  | Vierge au Linge, <i>proof</i> ; and The Coronation of the Virgin,<br><i>unfinished proof</i>                                                                                                 | 2  |
| 2/  | 615  | Sacred subjects, bas-reliefs, by Santo Bartoli                                                                                                                                               | 21 |
| 7/  | 616  | Sacred subjects, various; Murder of the Innocents; Last Supper;<br>- Entombment, by E. Vicus; Christ's Charge, by Soutman;<br>Joseph's Dream, <i>fine</i> ; Ascension, Mantello, <i>rare</i> | 15 |
| 32/ | 617  | Adam and Eve, by Strutt, <i>three different states</i>                                                                                                                                       | 3  |
| 1/  | 618  | Subjects from the Old Testament, by J. Alexander; and others                                                                                                                                 | 17 |
| 1/  | 619  | Our Saviour in the Garden, by Gruner, <i>india proof</i>                                                                                                                                     | 1  |
| 3/  | 620  | The same, <i>proofs, with letters</i>                                                                                                                                                        | 4  |
| 1/  | 621  | The same, <i>india impressions</i>                                                                                                                                                           | 3  |
| 16/ | 622  | Ornaments, Architecture, &c.                                                                                                                                                                 | 24 |
| 5/  | 623  | Scripture subjects, edited by J. R. Hope                                                                                                                                                     | 2  |
| 9/  | 624  | La Vierge au Poisson, by Lignon; La Vierge au Baldiquin, by<br>Nicolette; Heads of the Virgin, <i>proofs</i>                                                                                 | 4  |
| 21/ | 625  | Holy Family, by Poilly, <i>fine</i> ; others, by Gregoria, Victoria, &c.                                                                                                                     | 8  |
| 31/ | 626  | Holy Families, by Larmessin, Simoneau and Chereau<br><i>one a proof</i>                                                                                                                      | 6  |
| 13/ | 627  | Subjects of the Virgin, various; Madonna della Sedia, by Gregoria,<br>&c.                                                                                                                    | 21 |
| 11/ | 628  | St. Catherine, by Desnoyers, <i>fine</i>                                                                                                                                                     | 1  |
| 8/  | 629  | Faith, Hope and Charity, by Desnoyers, <i>fine, but cut</i>                                                                                                                                  | 3  |
| 36/ | 630  | The same, <i>fine, with their margins</i>                                                                                                                                                    | 3  |
| 6/  | 631  | Various lithographic portraits of Raffaele                                                                                                                                                   | 9  |
| 9/  | 631* | Portrait of Raffaele, by Forster                                                                                                                                                             | 1  |
| 1/  | 632  | Portraits of Raffaele, by Demarteau, Edelinck, Larmessin,<br>Pontius, &c.                                                                                                                    | 9  |
| 21/ | 633  | Portrait of the artist, by Morghen, Felsing, Gandolfi and Esquivel,<br><i>the two last proofs</i>                                                                                            | 4  |
| 16/ | 634  | Jeanne d'Arragon, by Chereau, <i>scarce proof and print</i> ; and other<br>Ladies                                                                                                            | 6  |
| 4/  | 635  | Jules II., <i>proof</i> ; Carondolet, by Van Somer; &c.                                                                                                                                      | 8  |
| 6/  | 636  | Carondolet, by De Larmessin, <i>fine proof</i>                                                                                                                                               | 1  |
| 3/  | 637  | Julio de Medici; &c.                                                                                                                                                                         | 4  |
| 9/  | 638  | Cardinal Pole, by Larmessin, <i>fine</i>                                                                                                                                                     | 1  |
| 4/  | 639  | Leo X., and Jules II., by Richomme and Morace, <i>both proofs</i>                                                                                                                            | 2  |
| 2/  | 640  | Galatea, after M. Antonio; and various, by his school, &c.<br><i>some scarce</i>                                                                                                             | 10 |
| 21/ | 641  | Poetry, by M. Antonio; and various Fancy subjects by him and<br>his school                                                                                                                   | 13 |



|     |     |                                                                                                  |    |
|-----|-----|--------------------------------------------------------------------------------------------------|----|
| 22/ | 642 | St. George and the Dragon, by Vostermans, Larmessin, Des Granges, and Petit                      | 6  |
| 30/ | 643 | A similar lot                                                                                    | 7  |
| 46  | 644 | St. George and the Dragon, by Vostermans, <i>two separate plates joined</i>                      | 1  |
| 4/  | 645 | Sacred Subjects, from the New Testament, various                                                 | 18 |
| 7/  | 646 | The Bible, by Badalocchio, <i>54 plates</i>                                                      | 54 |
| 4/  | 647 | Jacob and the Angel, Gruner                                                                      | 4  |
| 1/  | 648 | Sacred Subjects, by Modern German Engravers, <i>proofs</i>                                       | 7  |
| 1/  | 649 | The Creation, and Burning Bush, by Gruner                                                        | 3  |
| 3/  | 650 | The Creation, and Burning Bush, <i>proofs</i> , by Gruner                                        | 5  |
| 1/  | 651 | Subjects from the Old Testament, by A. Veneziano                                                 | 7  |
| 21/ | 652 | La Madonna di San Sisto, after Raffaelle, by Nordheim                                            | 1  |
| 11/ | 653 | Madonna degli Ansedei, after Raffaelle, by Gruner<br><i>first proofs</i>                         | 5  |
| 2/  | 654 | The Transfiguration, after Raffaelle, <i>india</i>                                               | 1  |
| 21/ | 655 | The Frescoes at Sienna, painted by Pinturicchio, engraved by Fauci, 10 Plates, <i>half bound</i> |    |
| 6/  | 656 | Count Balthazar Castiglione, by Sandrart, <i>first state</i> ; Edelinck and Larmessin            | 3  |
| 4/  | 657 | Imitation of Drawing<br><i>printed on india paper, proofs published by Woodburn</i>              | 35 |
| 16/ | 658 | Holy Families, by Frey; Adoration of the Shepherds, &c.                                          | 17 |
| 4/  | 659 | Mythological and Fancy Subjects, by Dorigny, C. Alberti, &c.                                     | 20 |
| 3/  | 660 | Heads of the Virgin, and other Saints, engraved by Gerard, &c.                                   | 10 |
| 8/  | 661 | Subjects from the New Testament, <i>in colours</i> ; The Vatican, by Audran                      | 21 |

## DRAWINGS BY CLAUDE.

|          |     |                                                                                                                                                                                                                                                                                                                                       |  |
|----------|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| 95/      | 662 | THE HOLY FAMILY RETURNING FROM JERUSALEM.<br>Trees to the right and left of the drawing; a round castle in the centre; figures in the foreground<br><i>spirited sketch in pen, red and black chalk, washed with sepia; on the reverse, a Sketch in red chalk; from the Lawrence and Esdaile Collections</i><br>10½ in. by 7¼. 1       |  |
| £ 98.0.0 | 663 | CATTLE CROSSING A BROOK WITH THE SHEPHERD.<br>In the centre a cluster of trees; to the right some ruined columns; trees filling the side to the left; in the middle distance a town; mountainous scenery<br><i>a highly-finished drawing, signed "Claude Gellée inv fecit, Roma, 1616." from the Denon Collection</i> 8¼ in. by 5¾. 1 |  |

## DRAWINGS—continued.

- 10/ 664 THE PONTE MOLLO ON THE TIBER. The river runs  
the whole length of the drawing from the right to the left  
*pencil and sepia, washed* 12 in. by 7. 1
- £5. 0. 0 665 THE PONTE MOLLO ON THE TIBER. The river takes  
the whole length of the drawing; trees in the background;  
a boat with two men in it; a rocky foreground  
*pen and sepia washed* 12½ in. by 7½. 1
- 32/ 666 AN ITALIAN CITY, in the distance; to the right several trees,  
with a river running to the left  
*pencil, washed and tinted* 11½ in. by 7½. 1
- 15/ 667 AN ITALIAN FARM HOUSE, with a running fountain in  
the centre; Studies of Trees on the reverse  
*sketch in pen on grey paper; from the Lawrence, Esdaile, and  
De Fries Collections* 9½ in. by 7½. 1
- £10. 15. 0 668 AN ITALIAN BUILDING WITH A CAMPANILE, sur-  
rounded by trees; an uneven foreground, with a goatherd  
and his flock  
*pen and pencil, washed with sepia* 9½ in. by 7. 1
- £11. 10. 0 669 WOODY SCENERY WITH A DISTANT MOUNTAINOUS  
COUNTRY; a shepherd seated on a rock in the foreground,  
surrounded by his flock; on the reverse is written, "Claude  
Gellée fecit et invenit, Roma, 1645" 13 in. by 8½. 1
- 20/- 670 STUDIES OF TREES AND PLANTS  
*sepia washed, on grey paper; from the Lawrence and Esdaile  
Collections* 8½ in. by 10½. 1
- 22/ 671 A RUINED TEMPLE BY THE SIDE OF A BROOK.  
On the reverse, in the artist's handwriting, "All Illus<sup>mo</sup>.  
Sig<sup>r</sup>. Pnc. Col. H. Sig<sup>r</sup>. Don Nicola de Simon Roma" 5½ in. by 4. 1
- £16. 0. 0 672 LANDSCAPE WITH TREES filling nearly the whole of the  
middle distance; to the right, a brook with washerwomen;  
to the left, shepherdesses seated with their flocks browsing  
*a very spirited and forcible drawing in free pen washed with  
sepia; from the Lawrence and Esdaile Collections* 14 in. by 9¾. 1
- 25/ 673 STUDY OF TREES  
*pen and sepia, on grey paper; from the Lawrence, Esdaile, and  
De Fries Collections* 7¾ in. by 3½. 1
- £5. 5. 0 674 ITALIAN BUILDINGS BY THE SIDE OF A RIVER  
*pen washed with indian ink, heightened with white, on grey  
paper* 7¾ in. by 4½. 1



## DRAWINGS—continued.

- 23/ 675 HIGHLY FINISHED DRAWING OF BUILDINGS  
in pen washed with indian ink 8 $\frac{3}{4}$  in. by 4 $\frac{1}{4}$ . 1
- 5/ 676 SKETCH OF TREES, in pen, on grey paper 7 $\frac{1}{2}$  in. by 6 $\frac{1}{2}$ . 1
- 52/ 677 SKETCH OF TREES, with cattle grazing in the foreground  
free pen, in sepia; from the Lawrence and Esdaile Collections  
12 $\frac{1}{4}$  in. by 8 $\frac{1}{4}$ . 1
- 10/ 678 PONTE MOLLO. The bridge crossing the river from the left  
to the right, pencil and sepia 6 $\frac{1}{4}$  in. by 4 $\frac{1}{4}$ . 1
- £4. 5. 0 679 LANDSCAPE, water in the foreground, with rock and trees in  
the distance, pen washed, in sepia, on grey paper; on the  
reverse, Studies of Trees 9 in. by 5 $\frac{3}{4}$ . 1
- 25/ 680 LANDSCAPE, with a small castle in the centre, with a tree to  
the right, in a hilly country  
sepia washed; from T. Hudson's Collection 5 in. by 3 $\frac{1}{2}$ . 1
- £16. 0. 0 681 THE ENTRANCE TO A FOREST, with two Travellers  
a very forcible study in sepia 10 $\frac{1}{4}$  in. by 8. 1

## CANALETTO.

- £38. 0. 0 682 A SPLENDID VIEW OF THE PIAZZA ST. MARCO  
most highly finished in pen and sepia 10 $\frac{1}{4}$  in. by 14 $\frac{1}{2}$ . 1
- £4. 0. 0 683 THE CHURCH OF ST. MARCO, with part of the Ducal  
Palace and part of the Campanile  
in pen 15 in. by 10 $\frac{1}{2}$ . 1
- £34. 5. 0 684 THE JESUITS' CHUSCH  
a highly finished drawing in pen and india ink; from the  
Collections of Esdaile and Mariette 10 $\frac{1}{4}$  in. by 12. 1
- £4. 10. 0 685 VEDUTA DELL' ARCO DI CONSTANTINO E PARTE  
DEL ANFITEATRO FLAVIO VESPASIANO  
highly finished, pen and indian ink 10 in. by 7. 1
- £5. 15. 0 686 ARCHITECTURAL BUILDINGS, with a bridge, boats and  
figures, in pen 14 $\frac{7}{8}$  in. by 8 $\frac{1}{4}$ . 1
- £6. 15. 0 687 PALAZZO GRADANIGO  
a forcible drawing in pen, signed "Ant. Canaletto del."  
9 in. by 13. 1
- 19/ 688 SKETCHES OF HOUSES  
in black and red chalk 15 in. by 5 $\frac{1}{2}$ . 1
- £3. 3. 0 689 VIEWS OF PALACES ON THE GRAND CANAL  
in pen 15 in. by 9 $\frac{1}{4}$ . 1
- £3. 15. 0 690 PART OF THE PALACE AND COURT YARD  
pen and bistre tinted 7 in. by 9. 1

DRAWINGS—*continued.*

- 4 of 691 VEDUTA DELLA BOCA DEL CANAL REGIO IN ST. GIOVANNI  
in pen 7 $\frac{3}{4}$  in. by 5. 1

## GAINSBOROUGH.

- 25/ 692 A PAIR OF LANDSCAPES, studies of trees, &c.  
*from the Collection of Esdaile* each 7 $\frac{1}{4}$  in. by 4 $\frac{1}{2}$ . 2
- 9/ 693 A MAN ON HORSEBACK WITH A CHILD, sketches of  
trees, *pen washed in colours* 14 $\frac{1}{2}$  in. by 9. 1
- 63/ 694 ENTRANCE TO A MANSION WITH A CHAISE COMING  
OUT OF THE GATES, trees to the right and left, in the  
centre a man carrying a basket  
*black chalk washed with indian ink* 14 $\frac{1}{2}$  in. by 10. 1
- 36/ 695 A GENTLEMAN'S HOUSE, surrounded by trees to the right,  
castle to the left, and water in the foreground  
*black chalk and indian ink; from the Esdaile Collection*  
14 $\frac{1}{2}$  in. by 10. 1
- 5/ 696 A WOODMAN, walking to the right, followed by a dog  
*pen washed in sepia* 9 in. by 8 $\frac{1}{2}$ . 1
- 70/ 697 A HILLY FOREGROUND, with trees to the right, to the  
left descending the hill a female on horseback talking to a  
man  
*in sepia; from the Munro and Esdaile Collections*  
13 $\frac{3}{4}$  in. by 10 $\frac{1}{2}$ . 1
- 10/ 698 A CART, in which are men, women and children, drawn by two  
horses, study for the large picture in the Queen's Collection  
*black chalk, heightened with white, on grey paper; from the  
Esdaile Collection* 11 in. by 10. 1
- 10/ 699 A RISING ROAD, with trees on each side, and a man with  
two donkeys, *free pen washed* 11 in. by 8. 1
- 4/- 700 A BOY CARRYING STICKS, going to the left  
*black chalk, heightened with white, on brown paper*  
12 $\frac{1}{4}$  in. by 9 $\frac{1}{4}$ . 1
- 75/ 701 A ROCKY COUNTRY, with mountains in the distance  
*a grand and forcible composition, black chalk, heightened with  
white, and washed on grey paper* 17 in. by 12. 1

## OTTAVIO LEONE.

- 34/- 702 PORTRAIT OF FERDINAND DI MEDICI, DUKE OF  
TUSCANY  
*black and coloured chalks, heightened with white* 6 in. by 9 1



DRAWINGS—*continued.*

## GUERCINO DA CENTO.

- 19/ 703 A NAKED NYMPH, LYING SUPPORTED BY CUSHIONS,  
crowning herself with a laurel wreath  
*red chalk* 13 in. by 9 $\frac{1}{4}$ . 1
- 24/ 704 FULL-LENGTH OF A YOUNG GIRL, pointing to the right  
*free pen* 6 in. by 9. 1

## GUARDI.

- £5.10.0 705 THE "CORNER" PALACE, CANALE GRANDE  
*pen and sepia* 23 in. by 12. 1
- 80/ 706 VIEW OF ONE OF THE CANALS IN VENICE  
*pen slightly washed* 21 $\frac{1}{2}$  in. by 14. 1

## VIGNON.

- 5/ 707 ISABELLA OF CASTILE, full length  
*in red and black chalk* 8 $\frac{1}{2}$  in. by —. 1

## J. VANDER HAGEN (1656).

- 80/ 708 FOREST SCENERY WITH FIGURES AND CATTLE  
*pen and Indian ink* 11 $\frac{1}{2}$  in. by 7. 1

## HANS HEMELINCK.

- £21.0.0 709 HIS OWN PORTRAIT  
*pen washed, on prepared paper* 4 in. by 5 $\frac{1}{2}$ . 1

## HOBBIMA?

- 25/ 710 A COTTAGE WITH A WATERMILL to the right; trees in the  
distance; a wooden bridge from the cottage crossing to a  
bank to the left  
*pen and Indian ink* 13 in. by 12. 1

## W. HOGARTH.

- £18.0.0 711 PORTRAIT OF JOHN WILKES  
THE ORIGINAL SKETCH, *in free pen* 8 $\frac{1}{2}$  in. by 13 $\frac{3}{4}$ . 1
- £5.5.0 712 SCENE FROM TRISTRAM SHANDY  
*in Indian ink* 3 $\frac{1}{4}$  in. by 5 $\frac{1}{4}$ . 1
- £12.12.0 713 UNCLE TOBY AND TRIM, *in pen* 3 $\frac{1}{4}$  in. by 5 $\frac{1}{2}$ . 1
- £5.5.0 714 MR. MORELL seated at a table, a pen in his hand  
*free pen* 6 in. by 7 $\frac{1}{4}$ . 1

DRAWINGS—*continued.*

- 15/ 715 THE CLUB. Interior of a room, with several persons surrounding the fire-place, in conversation  
*highly finished in pen and Indian ink* 5 in. by 3. 1
- £12. 0. 0 716 GARRICK IN THE "FARMER'S RETURN"  
*free pen* 6½ in. by 7. 1
- 70/ 717 THE ENRAGED HUSBAND. In the centre a man in his morning gown scolding his wife on her return from the Ranelagh; two servants to the left are preparing to light the morning fire; the lady with her hand in her purse going to pay the chairman; the lady's maid with lighted candle, &c.  
*pencil; from H. Walpole's Collection* 17½ in. by 11. 1

## HANS HOLBEIN.

- 16/ 718 A SWISS SOLDIER APPARENTLY TAKEN PRISONER BY ELEVEN PEASANTS, *free pen* 10 in. by 7½. 1
- 44/ 719 SABINA DUCHESS OF WURTEMBERG (BORN DUCHESS OF BAVARIA)  
*highly finished in black chalk washed with sepia; the drawing is cut out and laid down on paper* 9¾ in. by 14½. 1
- 44/ 720 MARY DUCHESS OF BRUNSWICK (BORN DUCHESS OF WURTEMBERG)  
*highly finished in chalk washed; the drawing is cut out and laid on paper* 9¾ in. by 14¾. 1
- 42/ 721 PORTRAIT OF A SWISS LADY seen to the waist, pointing to some flowers with her right hand; signed H. HOLBEIN  
*pen and indian ink, tinted in colours* 5¼ in. by 4½. 1
- £57. 0. 0 722 PORTRAIT OF QUEEN JANE SEYMOUR  
*in pen washed with Indian ink* 5¼ in. by 7½. 1
- £6. 8. 0 723 A SWISS LADY IN A SPLENDID COSTUME. She wears a hat with a quantity of feathers, large sleeves, one hand holding up her brocaded silk dress  
*pen and Indian ink, highly finished* 7¼ in. by 11. 1

## W. HOLLAR.

- 8/ 724 VIEW OF KLINGENBERG ON THE MAYN  
*pen washed, slightly tinted* 10 in. by 3¼. 1
- 23/- 725 VIEW OF BINGEN ON THE RHINE  
*pen and sepia, slightly tinted; from the Collection of Esdaile* 10½ in. by 4½. 1



## DRAWINGS—continued.

- 40/ 726 A VIEW ON THE RHINE  
*in pen, washed and tinted, signed "W. H. 1629;" from the  
 Esdaile Collection* 7 in. by 3¼. 1
- 31/ 727 VIEW OF STRASBOURG  
*pen washed and tinted, signed "W. H. 1629"* 7 in. by 3½. 1
- 40/ 728 A VIEW OF MAYENCE (Mentz). The city in the distance, the  
 Rhine running the whole length of the drawing in the centre;  
 in the foreground, to the right a citadel, in the centre a man  
 and two women by his side. "W. Hollar del"  
*a highly finished drawing in pen and sepia* 44 in. by 8½. 1

## VAN HUYSUM.

- 10/ 729 A BOUQUET OF FLOWERS, *in colours* 1
- 6/ 730 TWO BOUQUETS OF FLOWERS, *in pen and sepia* 1

END OF THE FOURTH DAY'S SALE.

FIFTH DAY'S SALE. *Free*

## OLD ENGLISH DRAWINGS.

| LOT   |     |                                                                                                                                                      |    |
|-------|-----|------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 37/-  | 731 | A Portfolio, with leaves containing sixty-eight Drawings in Pencil, Views of Gentlemen's Seats in England, <i>some in colours</i>                    |    |
| 58/-  | 732 | Queen Elizabeth's Gateway, Windsor, by Sandby, <i>in water colours</i> ; Drawings of Windsor Castle, by Hassell, &c.                                 | 3  |
| 51/-  | 733 | Curious old Views of Windsor, <i>in indian ink</i>                                                                                                   | 7  |
| 68/-  | 734 | Landscapes, <i>plain and colours</i> , by Hearne, &c.                                                                                                | 20 |
| 61/-  | 735 | A Drawing, <i>in pen</i> , View of Whitehall; The Country Inn, by Wootton, <i>in indian ink</i>                                                      | 2  |
| 5/-   | 736 | Portrait of Richardson, by himself; The Engraver Frye, &c.                                                                                           | 8  |
| 2/-   | 737 | Pencil Drawings of Shipping, Landscapes and Figures, by Calcott                                                                                      | 6  |
| ✓ 1/- | 738 | A Horticultural Plant, <i>highly finished in colours</i> , by Ehret; <i>from Lord Bute and Esdaile Collections</i>                                   | 1  |
| 49/-  | 739 | Water Colour Drawings, various                                                                                                                       | 7  |
| 4/-   | 740 | Drawings, by Prout, Lewis, &c. <i>in water colours</i>                                                                                               | 8  |
| 36/-  | 741 | Figures, by Paul Sandby, J. R. Smith, &c.                                                                                                            | 9  |
| 11/-  | 742 | A Portfolio, with leaves, containing 80 Sketches in Pencil, Sepia and Colours; View in England, by J. B. Malchair; the Frontispiece by Lord Guernsey | 80 |
| 20/-  | 743 | Various Portraits, <i>in red chalk</i> ; Drawings by Rowlandson, &c.                                                                                 | 9  |
| 2/-   | 744 | Water Colour Drawings; Views of Hastings, by Varley, &c.                                                                                             | 4  |
| 3/-   | 745 | Shipping, <i>in pen and indian ink</i> , by D. Serres                                                                                                | 2  |
| 6/-   | 746 | A beautiful and highly finished Drawing, <i>in colours</i> ; Three Chinese Ladies, done in imitation of Chinese Art, by Stothard, R.A.               | 1  |



|       |     |                                                                                                                                                                                       |    |
|-------|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 44/   | 747 | John Milton, Sir Isaac Newton, John Locke and Sir Hans Sloane,<br><i>highly finished in pencil</i> , by Richardson                                                                    | 4  |
| ✓ 10/ | 748 | Sketches of Landscapes, <i>in pen and chalk</i> , by Richard Wilson                                                                                                                   | 6  |
| 13/   | 749 | Drawings by Sir P. Lely, Isaac Oliver, Sir G. Kneller, Dahl, &c.                                                                                                                      | 6  |
| 15/   | 750 | A full length of a Naked Female; The Duchess of Portsmouth<br>in a Landscape, <i>pen and sepia</i> , both by Sir P. Lely; <i>the first<br/>signed, from the Richardson Collection</i> | 2  |
| 36/   | 751 | Drawings, various, Topographical, &c.                                                                                                                                                 | 19 |
| ✓     | 752 | Two Sketches, <i>in pen and colours</i> , by C. R. Cockerell, R.A.; Pius<br>VII in the Sistine Chapel, and Pasta in Medea                                                             | 2  |
| 46/   | 753 | Portraits, <i>in pen and indian ink</i> , of Amateurs attending Auctions,<br>by Greenwood, <i>a very interesting collection</i>                                                       | 16 |
| 4/    | 754 | Figures and Landscapes, various                                                                                                                                                       | 62 |
| 19/   | 755 | Landscapes and Figures, by Dayes, Rowlandson, &c.                                                                                                                                     | 16 |
| 6/    | 756 | Wakehurst Castle, Ruins of Houghton, <i>in colours</i> , by F. C.<br>Lewis                                                                                                            | 4  |
| ✓     | 757 | Sketches of Landscapes, <i>in colours</i> , by F. C. Lewis                                                                                                                            | 8  |
| ✓     | 758 | Tracings from Scarce English Portraits, by Brande                                                                                                                                     | 15 |
| 2/    | 759 | Coloured Drawings, by Athow, of the Ancient Tapestry at<br>Coventry                                                                                                                   | 3  |

## MASTER OF THE DIE.

|            |     |                                                                                                                                                              |    |
|------------|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| ✓ 19. 0. 0 | 760 | The History of Cupid and Psyche, after Raffaele<br><i>very fine, before the retouch</i>                                                                      | 32 |
| 17/        | 761 | Another set in the same state                                                                                                                                | 32 |
| 5/         | 762 | Another, wanting No. 27                                                                                                                                      | 31 |
| 26/        | 763 | Various odd Plates, <i>in the first state</i>                                                                                                                | 28 |
| 22/        | 764 | Odd Plates, with Salamanca's Address                                                                                                                         | 40 |
| 3/         | 765 | The History of Apollo and Daphnis, after Julio Romano, 4 Plates<br>(B. 19-22), <i>fine</i>                                                                   | 4  |
| 5/         | 766 | Eneas and Anchises, after Raffaele<br><i>a unique state, with a different lettering, the first state as<br/>mentioned by Bartsch and Thomasins', retouch</i> | 3  |
| 11/        | 767 | The Set of Ornaments, with Cupids, after Raffaele; Designs for<br>Tapestry                                                                                   | 4  |
| 85/        | 768 | SCARCE PROOFS BEFORE THE VERSES, TO THE HISTORY OF CUPID<br>AND PSYCHE, VERY RARE                                                                            | 11 |

## DORIGNY.

|    |     |                                                                                           |   |
|----|-----|-------------------------------------------------------------------------------------------|---|
| 4/ | 769 | The Descent from the Cross, after D. de Volterra<br><i>first state before the "Eques"</i> | 1 |
|----|-----|-------------------------------------------------------------------------------------------|---|

## EARLY ITALIAN.

|            |     |                                                                                             |   |
|------------|-----|---------------------------------------------------------------------------------------------|---|
| £ 9. 15. 0 | 770 | The Saviour seated, crowning the Virgin, the Holy Ghost at the top, style of Baccio Baldini | 1 |
|------------|-----|---------------------------------------------------------------------------------------------|---|

## I. F. (FRANCIA).

|            |     |                                                                                                          |   |
|------------|-----|----------------------------------------------------------------------------------------------------------|---|
| £ 5. 10. 0 | 771 | Full length of a Young Female in classical costume, holding a globe in her left hand, <i>undescribed</i> | 1 |
| 42/        | 772 | CUPID WITH VENUS HOLDING A QUADRANT (B. 15, 459)                                                         | 1 |

## FAITHORNE.

|     |     |                                                          |   |
|-----|-----|----------------------------------------------------------|---|
| 35/ | 773 | Archbishop Laud, <i>sold by Johnson, fine and scarce</i> | 1 |
|-----|-----|----------------------------------------------------------|---|

## VAN FLAMEN (ALBERT).

|     |     |                                                                               |    |
|-----|-----|-------------------------------------------------------------------------------|----|
| 18/ | 774 | Views of Country Houses in France, <i>before the numbers</i>                  | 9  |
| 32/ | 775 | Views of Country Houses, <i>with the numbers</i>                              | 23 |
| 11/ | 776 | Views in France, various                                                      | 10 |
| 4/  | 777 | Views on the Seine and Rhone, 1 a 4, <i>fine</i>                              | 4  |
| 20/ | 778 | Views in the Environs of Paris                                                | 32 |
| 15/ | 779 | Etchings of Birds, Fish, &c. <i>fine</i>                                      | 20 |
| 14/ | 780 | Illustrations to the Lord's Prayer, in eight Designs, including Frontispiece  | 8  |
| 16/ | 781 | A Curious Series of Emblems                                                   | 50 |
| 18/ | 782 | Disposition de la Milice de Paris, and The Chateau de Peray, with a Boar Hunt | 2  |

## ADAM GHISI.

|     |     |                                                                           |    |
|-----|-----|---------------------------------------------------------------------------|----|
| 10/ | 783 | Single figures from the Sistine Chapel, after Michael Angelo, <i>fine</i> | 20 |
| 7/  | 784 | The Flagellation, after M. Angelo, <i>very fine</i>                       | 1  |

## GEORGE GHISI.

|     |     |                                                                         |    |
|-----|-----|-------------------------------------------------------------------------|----|
| 6/  | 785 | The Judgment of Paris, after Bertano (B. 15, 408), <i>fine</i>          | 1  |
| 7/  | 786 | Calumny, after Luca Penni (B. 15, 411)                                  | 11 |
| 5/  | 787 | The Birth of Memnon, after Julio Romano (B. 15, 406)                    | 1  |
| 2/  | 788 | The upper half of the Plate of one of the Sibyls, <i>rare proof</i>     | 1  |
| 15/ | 789 | Jupiter and Calista, after Primaticcio; and other Mythological Subjects | 11 |



|            |     |                                                                                                                                |   |
|------------|-----|--------------------------------------------------------------------------------------------------------------------------------|---|
| 30/        | 790 | Portrait of Michael Angelo, <i>fine</i> ; and 2 others                                                                         | 3 |
| 35/        | 791 | Dispute of the Sacrament, after Raffaele, on two sheets<br><i>very fine</i>                                                    | 1 |
| 40/        | 792 | The School of Athens, after Raffaele, on two sheets; and a<br>CURIOUS UNFINISHED PROOF of the right side of the<br>Composition | 2 |
| 38/        | 793 | Dispute of the Sacrament, after Raffaele, on two sheets<br><i>very fine</i>                                                    | 1 |
| 2/         | 794 | The School of Athens, after Raffaele, <i>very fine</i>                                                                         | 1 |
| £ 17. 0. 0 | 795 | THE PROPHETS AND SIBYLS, AFTER MICHAEL ANGELO<br>FINE AND RARE PROOFS                                                          |   |

## HOGARTH.

|            |     |                                                                                                        |    |
|------------|-----|--------------------------------------------------------------------------------------------------------|----|
| 20/        | 796 | The Distressed Poet, <i>first state</i>                                                                | 1  |
| 17/        | 797 | THE ETCHING OF THE SECOND PLATE OF THE ELECTION PIECES<br><i>perhaps unique</i>                        | 1  |
| 30/        | 798 | The Holland Arms, <i>first and second states</i> ; The Bathos, John<br>Wilkes, the Concert Ticket, &c. | 10 |
| 1/         | 799 | Sancho's Feast from a Drawing, engraved by F. C. Lewis<br><i>private plate</i>                         | 1  |
|            | 800 | A similar impression                                                                                   | 1  |
| 1/         | 801 | Another, <i>proof before any letters</i>                                                               | 1  |
| 14/        | 802 | The Sleepy Congregation, <i>first, second and third states</i>                                         | 3  |
| 24/        | 803 | The Election Pieces, <i>good impressions</i>                                                           | 4  |
| 10/        | 804 | The Industrious and Idle Apprentices, <i>fine</i>                                                      | 12 |
| £ 5. 15. 0 | 805 | THE RECEIPT FOR THE ELECTION PIECES, WITH HOGARTH'S<br>SEAL AND AUTOGRAPH, VERY RARE                   | 1  |
| 11/        | 806 | Marriage-a-la-mode, <i>good impressions</i>                                                            | 6  |
| 15/        | 807 | The Election Entertainment, <i>first state, very fine</i>                                              | 1  |
| 4/         | 808 | The Country Inn Yard, <i>first state</i>                                                               | 1  |
| 44/        | 809 | The Distressed Poet and Enraged Musician<br><i>first states, very fine</i>                             | 2  |
| 2/         | 810 | The Altar Piece at St. Clements, <i>printed on blue paper</i> ; Holland<br>Arms, Terræ Filius, &c.     | 3  |
| 18/        | 811 | Copies of Tickets, Imitations of Drawings, &c.                                                         | 34 |

## ENGRAVINGS AFTER CLAUDE.

|     |     |                                                                  |    |
|-----|-----|------------------------------------------------------------------|----|
| 3/  | 812 | Landscapes by Vivares, Chatelain, &c. <i>proofs and etchings</i> | 11 |
| 10/ | 813 | Landscapes by Woollett, Mason and others, <i>some proofs</i>     | 20 |
| 1/  | 814 | Small Landscapes by Boissieu, Basin, &c. <i>some proofs</i>      | 25 |

|     |     |                                                                                     |    |
|-----|-----|-------------------------------------------------------------------------------------|----|
| 1/  | 815 | Etchings and Engravings, by Barriere, Denon, &c.                                    | 14 |
| 5/  | 816 | A Portfolio, containing Fifty-eight Imitations of Claude's Drawings, by F. C. Lewis | 58 |
| 3/- | 817 | Another Set                                                                         | 58 |
| 3/  | 818 | The Liber Studiorum, by F. C. Lewis                                                 | 20 |
| 2/  | 819 | Plates from Liber Veritatis, by Earlom                                              | 16 |
| 3/  | 820 | Imitations of Claude's Drawings, by F. C. Lewis                                     | 25 |
| 4/  | 821 | Proofs and Etchings from the Claude's in the Royal Collection, by Lewis, &c.        | 52 |
| 1/  | 822 | Imitation of Claude's Drawings, by Caraccioli                                       | 13 |
| 1/  | 823 | Etchings from Liber Veritatis                                                       | 27 |
| 10/ | 824 | Fine Proofs from Liber Veritatis, by Earlom                                         | 40 |
| 5/  | 825 | Etchings by Lewis, from Claude's Drawings                                           | 42 |
| 1/  | 826 | Imitations of Claude's Drawings from various Works, Pond and Knapton, &c.           | 42 |
| 1/  | 827 | Etudes d'apres Claude par Seyffert                                                  | 9  |
| 1/  | 828 | Etchings by Barriere, after Claude's Pictures                                       | 8  |

## DRAWINGS BY CLAUDE—continued.

|     |     |                                                                                                                                                                                                        |                |   |
|-----|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|---|
| 16/ | 829 | STUDIES OF TREES, <i>in sepia</i>                                                                                                                                                                      | 5 in. by 7.    | 1 |
| 33/ | 830 | TWO SHEPHERDS REPOSING ON A STONE, WITH GOATS IN THE FOREGROUND<br><i>a slight sketch in sepia</i>                                                                                                     | 7¼ in. by 5¾.  | 1 |
| 11/ | 831 | SKETCHES OF OXEN, <i>free pen in sepia</i>                                                                                                                                                             | 7 in. by 5¾.   | 1 |
| 11/ | 832 | SEA PORT, WITH BUILDINGS, sketches in pen on the reverse<br><i>slight pen; from the collections of Lord Spencer and Mr. Esdaile</i>                                                                    | 7 in. by 4½.   | 1 |
| 21/ | 833 | A LANDSCAPE WITH A BRIDGE, WATER AND TREES, <i>a slight sketch in pen and sepia</i>                                                                                                                    | 4¾ in. by 7½.  | 1 |
| 30/ | 834 | THREE SAILORS IN A BOAT, one of them regaining a parcel from the water; a ship in full sail in the distance<br><i>from the Lawrence and Esdaile Collections</i>                                        | 8 in. by 5.    | 1 |
| 18/ | 835 | A SEA VIEW, WITH ROCKS IN THE DISTANCE, and a quantity of Shipping to the right, on a rising ground a ruined Temple with trees, a goatherd with his goats in the foreground, <i>black chalk washed</i> | 8¼ in. by 5½.  | 1 |
| 17/ | 836 | A SEA SHORE, WITH ROCKS AND TREES, fortress on a rising ground, a ship in the distance, a man standing on a bank to the right<br><i>free pen and indian ink</i>                                        | 10½ in. by 7¾. | 1 |



DRAWINGS—*continued.*

- 84/ 837 A SHEPHERD DRIVING HIS FLOCK OVER A BRIDGE  
in the foreground, rocks and trees to the right and left, a  
bridge and castle in the distance  
*a slight but spirited sketch in pen, washed in colours; from the  
Lawrence and Esdaile Collections* 9½ in. by 7. 1
- 94/ 838 A LANDSCAPE WITH A WOODEN FENCE, running from  
the right to the centre of the composition, trees with a  
castle to the left, and distant mountains, water and shrubs  
in the foreground 8 in. by 5½. 1
- 42/ 839 A FEMALE SEATED TO THE LEFT UNDER SOME  
TREES BY THE SIDE OF A STREAM, with rocky  
scenery, to the right  
*pen washed, signed "Claude, 1663;" and on the reverse "Claudio  
Gellee fecit dette le Lorraine a Roma, 1666; Mr. Gilquin,"  
from the collections of Richardson and West*  
8¼ in. by 6. 1
- 42/ 840 ENEAS RECEIVING HIS ARMOUR FROM VENUS. In  
the centre of a forest in the foreground, Venus attended by  
Cupid, has descended from her car, and is offering a sword  
to Eneas  
*free pen, washed in sepia, heightened with white; from the  
collections of Richardson, Barnard, Lawrence and Esdaile*  
9¼ in. by 6¾. 1
- 11/ 841 LANDSCAPE WITH TREES, TEMPLE AND BRIDGE  
in the foreground  
*sketch in black chalk* 7½ in. by 4¼. 1
- 84/ 842 A ROMAN TEMPLE, TREES AND THE SEA IN THE  
DISTANCE  
*a slight sketch, very spirited, in pen and indian ink washed*  
8 in. by 5¾. 1
- g. 5. 0 843 A SHEPHERD IN CONVERSATION with two females in the  
foreground, his flock browsing to the left, the ruins of a  
temple to the right, a bridge and mountainous background  
*a spirited drawing in free pen and sepia* 6¼ in. by 3¾. 1
550. 844 A SEA PIECE IN STORMY WEATHER, to the left trees  
coming down to the water's edge, in the distance a tower,  
to the right the open sea, with shipping in the foreground, the  
shore covered with barrels, and a boat with three sailors in it  
*a highly finished drawing, pen and sepia, heightened with white  
signed Claudio f. Roma* 7 in. by 5¼. 1

## DRAWINGS—continued.

- £ 11. 10. 0 845 THE ENTRANCE TO A FOREST; in the foreground a Philosopher with a book under his arm in conversation with a Soldier  
*pen and sepia, heightened with white; from the Lawrence and Esdaile Collections* 14½ in. by 9¾. 1
- 63/ 846 TWO SHIPS IN A STORM, one apparently sinking  
*pen and sepia, signed "C. L. f."* 8¾ in. by 13. 1
- 59/ 847 TWO LARGE SHIPS IN FULL SAIL  
*pen and bistre, signed "Claudio fecit."* 8¾ in. by 13. 1
- £ 37. 0. 0 848 A SHEPHERD SEATED ON THE STUMP OF A TREE, with three other figures standing in the centre of the composition, a bridge to the right, a Roman temple to the left, a flock of sheep in the foreground, with mountainous background  
*free pen and sepia; from the Lawrence and Esdaile Collections* 6 in. by 4. 1
- SIR PETER LELY.
- 56/ 850 HIS OWN PORTRAIT  
*in black and coloured chalks, on brown paper; from the Roscoe Collection* 8½ in. by 12. 1
- £ 5. 10. 0 851 THE DUCHESS OF CLEVELAND  
*in black and coloured chalk, signed "P. Lely"* 7 in. by 9½. 1
- £ 6. 10. 0 852 THE PORTRAIT OF SARAH DUCHESS OF MARLBOROUGH when young, signed *P. Lely*  
*on brown paper, black and coloured chalks, heightened with white* 7½ in. by 10½. 1
- £ 18. 18. 0 853 PORTRAIT OF A YOUNG LADY  
*black and coloured chalks, heightened with white, signed "P. Lely;" from Sir J. Reynolds's Collection* 8 in. by 11. 1
- £ 12. 0. 0 854 PORTRAIT OF A YOUNG LADY  
*black and coloured chalks, heightened with white, with the artist's monogram "PL"; from the collection of R. Holditch* 8 in. by 11¼. 1
- £ 5. 5. 0 855 PORTRAIT OF A LADY, with pearl necklace and ear-rings  
*a highly finished drawing in coloured chalks, heightened with white* 6 in. by 6¾. 1
- £ 80. 0. 0 856 THE DUCHESS OF CLEVELAND  
*a very fine and highly finished drawing in coloured chalks, heightened with white* 6½ in. by 9. 1



## DRAWINGS—continued.

- 21/ 857 THE COUNTESS OF NORTHUMBERLAND  
*a sketch in black chalk and sepia, heightened with white*  
 $5\frac{1}{4}$  in. by 6. 1
- 12/ 858 SARAH DUCHESS OF MARLBOROUGH, when young  
*black chalk, heightened with white, on brown paper, with the  
 artist's stamp*  
 $11\frac{3}{4}$  in. by  $15\frac{1}{4}$ . 1
- 43/ 859 PORTRAIT OF A YOUTH, looking to the right  
*a finished sketch in oil*  
 $9\frac{3}{4}$  in. by 13. 1
- 12/ 860 HEAD OF A CHILD, turned to the right  
*finished sketch in oil*  
 $7\frac{1}{4}$  in. by  $9\frac{3}{4}$ . 1
- 46/ 861 HEAD OF A YOUTH, in profile, looking to the left  
*finished sketch in oil*  
 $10\frac{1}{2}$  in. by  $14\frac{1}{4}$ . 1
- 63/ 862 PORTRAIT OF A LADY, looking to the right  
*black and coloured chalks, heightened with white, signed "PL.  
 1658"*  
 8 in. by  $10\frac{1}{2}$ . 1
58. 863 A BEAUTIFUL PROFILE OF A LADY, looking to the right  
*black and coloured chalk, heightened with white, signed "P.  
 Lely"; from the Collections of Lord Spencer and Esdaile*  
 $7\frac{1}{4}$  in. by  $9\frac{3}{4}$ . 1
8. 864 MRS. MIDDLETON, turned to the left  
*black and coloured chalk, heightened with white*  
 $7\frac{1}{2}$  in. by 11. 1
- £ 11. 865 HEAD OF A BOY, front face  
*a highly finished sketch in oil*  
 $11\frac{1}{2}$  in. by 14. 1
- £ 5. 5. 0 866 HEAD OF A YOUNG FEMALE, looking to the left  
*a highly finished sketch in oil*  
 11 in. by  $14\frac{1}{2}$ . 1
- 90/- 867 THE PORTRAIT OF PRINCE RUPERT  
*in black chalk, heightened with white; from the Collections of  
 Wright of Derby, and Mr. W. Ford*  
 $7\frac{1}{4}$  in. by  $9\frac{3}{4}$ . 1

## LUCAS VAN LEYDEN.

- 5/ 868 PORTRAIT OF THE ARTIST, full-length, in a hat and cloak  
*black chalk*  
 12 in. by 7. 1
- \*\*\*. Unfortunately the figure is cut out and laid on paper.
22. 10. 0 869 LE COMTE DE BOURDILLON, in a cap and fur cloak,  
 looking to the left  
*with the motto "LATENS LEVRE," in pen, washed*  
 5 in. by  $7\frac{3}{4}$ . 1
- THE COUNT DE LIGNY, in a cap and fur cloak  
*pen washed*  
 $5\frac{1}{2}$  in. by 8. 2

DRAWINGS—*continued.*

## FILIPPO LIPPI.

- £ 7. 10. 0 870 A YOUNG FEMALE SAINT, her hands joined in prayer  
*highly finished in pen and sepia, heightened with white*  
 4 in. by 7½. 1
- 5/ 871 AN ANGEL KNEELING, looking to the right  
*pen and sepia, heightened with white* 5¾ in. by 4½. 1
- £ 11. 11. 0 872 A FULL-LENGTH FIGURE OF AN ANGEL  
*pen and sepia, heightened with white* 3½ in. by 8. 1

## F. C. LEWIS.

- 5/ 873 STUDIES OF TREES AND PLANTS, *in pen, pencil and sepia* 6

## JORDAENS.

- 4/ 874 JACOB AND ISAAC  
*highly finished in colours* 21 in. by 14½. 1
- 5/ 875 LEDA WITH THE SWAN, AND OTHER FIGURES  
*in coloured chalk, washed* 9½ in. by 9¼. 1
- 7/- 876 FIGURE OF TIME, with a female and a dog  
*highly coloured* 6¾ in. by 16½. 1
- £ 7. 10. 0 877 BAUCIS AND PHILEMON  
*a highly finished drawing in colours* 9½ in. by 12. 1

## JANET.

- £ 54. 878 PORTRAIT OF FRANCIS II., KING OF FRANCE  
*a beautiful and highly finished drawing, in black and coloured  
 chalks* 8¾ in. by 13. 1

## ANTONELLO DA MESSINA.

- 86/ 879 A YOUNG MAN SEATED, WRITING ON A TABLET, *pen and  
 sepia*; on the reverse, a full-length figure of a Young Man,  
 looking to the right 4¾ in. by 7¼. 1

## MASCACCIO.

- 40/- 880 A BATTLE PIECE, INNUMERABLE FIGURES ON HORSEBACK,  
 some fighting, others making their escape into a town; the  
 field spread with dead and dying  
*a very spirited drawing, in red chalk; from the Richardson  
 Collection* 13 in. by 9. 1



DRAWINGS—*continued.*

- £17. 0. 0 881 PORTRAIT OF A MAN, looking to the right, with a small cap on his head, probably the artist's own portrait  
on grey paper, highly finished in pen and sepia, heightened with white 10 in. by 13 $\frac{3}{4}$ . 1

## MANTEGNA.

- 24/ 882 JUDITH PLACING THE HEAD OF HOLOFERNES IN A SACK (*a similar composition to Baccio Baldini's engraving*); on the reverse is an outline sketch, in pen, of Lucretia seated, a sword in her hand, apparently by Parmegiano 10 $\frac{1}{2}$  in. by 14 $\frac{1}{4}$ . 1
- 52/ 883 TWO TRITONS IN THE WATER, fighting with sticks, each carrying a nymph; a palm tree in the centre of the composition  
highly finished, in pen and sepia, heightened with white 13 $\frac{1}{2}$  in. by 9. 1
- £17. 884 PART OF THE TRIUMPH OF JULIUS CÆSAR, SOLDIERS CARRYING TROPHIES  
pen and sepia, highly finished; from the Collections of Lord Spencer and Mr. Esdaile 10 $\frac{1}{2}$  in. by 10. 1
- £6. 15. 0 885 A BACCHANALIAN SCENE. Two Nymphs in the centre, dancing and playing on musical instruments; a man to the right playing on a pipe; Cupid to the left; in the background a statue of Bacchus on a pedestal  
highly finished in pen and sepia; from the Collection of J. P. Zoames 7 $\frac{3}{4}$  in. by 9. 1
- £5. 10. 0 886 A MALE AND FEMALE LYING ON A BED SLEEPING.  
In the corner to the right Cupid asleep; in the upper corner a satyr with a cushion in his hand; to the left another satyr holding a flag over the sleeping female  
a highly finished drawing in pen and sepia  
On the reverse a beautiful Drawing of Cupid breaking his Bow in pen and sepia 18 $\frac{1}{2}$  in. by 11 $\frac{1}{4}$ . 1
- £5. 0. 0 887 ONE OF THE DESIGNS FOR THE TRIUMPH OF JULIUS CÆSAR. The Emperor seated in a car drawn by horses; a standard bearer by his side  
pen, tinted 10 $\frac{3}{4}$  in. by 10 $\frac{1}{2}$ . 1

## CARLO MARATTI.

- 31/- 888 THE MIRACULOUS CONCEPTION. The Virgin on a crescent, surrounded by Angels, free pen 10 in. by 14. 1

DRAWINGS—*continued.*

- 48/ 889 THE ADORATION OF THE SHEPHERDS. The Virgin with the Child in her arms resting on the manger; to the right several Angels in the act of adoration. *This part of the drawing is highly finished in sepia heightened with white.* The left side, consisting of Joseph and the Shepherds, is merely sketched in with pen 11½ in. by 10. 1

- 13/ 890 THE VIRGIN AND JOSEPH  
*pen and sepia, washed, with the painter's monogram Cm*  
5 in. by 4½. 1

GIOVANNI MARSUETI (PUPIL OF BELLINI).

- 22/ 891 ST. JEROME KNEELING PRAYING BEFORE A CRUCIFIX, in the distance mountainous scenery, flowers, figures, animals, &c.  
*a singular composition, pen, washed in a blue tint*  
14¾ in. by 12. 1

MATURINO.

- 2 10/ 892 TWO ROMAN SOLDIERS IN ARMOUR  
*highly finished in pen and sepia, heightened with white*  
9¾ in. by 12½. 1

MELLAN.

- 38/ 893 PORTRAIT OF LOUISE MARIE DE GONZAGUE, Queen of Poland  
*highly finished in black chalk*  
7½ in. by 9½. 1

VANDER MEULEN.

- 27/ 894 LOUIS XIV. WITH HIS GENERALS AND ARMY, BEFORE A TOWN IN THE LOW COUNTRIES  
*pen and sepia, washed*  
41 in. by 17½. 1

MOLA.

- 5/ 895 CARICATURES. THREE MEN, ONE SEATED  
*pen and sepia; from the Bouverie Collection* 12 in. by 8¼. 1  
5/ 896 SKETCH OF A FAT MAN SEATED, another standing by his side, *free pen; from the Bouverie Collection* 7 in. by 8¾. 1

MURILLO.

- 70/ 897 THE ASSUMPTION OF THE VIRGIN. The Virgin is standing on clouds; the Almighty descending from above surrounded by Angels  
*pen and sepia, slightly washed; from Sir P. Lely's Collection*  
7¾ in. by 12. 1



DRAWINGS—*continued.*

- 54/ 898 ST. FRANCIS STANDING IN THE CENTRE, near a table  
to the right, holding the Infant Saviour in his arms, sur-  
rounded by Angels and Cherubim  
*red chalk* 7¼ in. by 10¼. 1
- 16/ 899 PORTRAIT OF A SPANISH GRANDEE  
*black and red chalks* 2¾ in. by 3.  
HEAD OF AN ANGEL  
*in black and red chalks tinted* 3¼ in. by 3¾. 2
- 44/ 900 A FEMALE AND TWO MEN, studies of heads  
*in black chalk* 8¼ in. by 4¾. 1
- 80/ 901 THE VIRGIN WITH THE INFANT SAVIOUR SEATED  
ON THE CLOUDS, St. Dominic to the left kneeling, crowned  
by the Saviour; Angels floating in the air  
*black chalk* 11 in. by 15¼. 1
- NANTEUIL.
- 24/ 902 CHARLES D'ORLEANS, COUNT DE DUNOIS, PHILIP  
OF SAVOY, *in black and red chalks*, and a FULL-LENGTH  
OF A BOURBON PRINCE, *on grey paper, black chalk* 3
- 16/ 903 GASTON DUKE OF ORLEANS, *in coloured chalk*; and two  
others 3
- A. OSTADE.
- £5. 10. 0 904 INTERIOR OF A TABAGIE, WITH SEVERAL FIGURES  
DRINKING, CHILDREN PLAYING, signed "A. Ostade"  
*pen and indian ink* 11½ in. by 8. 1
- GIROLAMO PACCHIA.
- 2/ 905 MARTYRDOM OF MALE AND FEMALE SAINTS, design  
for a fresco in the Church at Setto. The Saints, on the  
point of martyrdom, are surrounded by soldiers  
*pen slightly touched in a purple tint* 15 in. by 10¾. 1
- ANTONIO DEL POLLAJUOLO.
10. 10. 0 906 LIFE-SIZE HEAD OF A YOUNG MAN IN A CAP, looking  
to the right, *black chalk*; on the reverse a study of Feet  
11¾ in. by 13¾. 1
- \* \* \* This drawing has been cut out, but very carefully inlaid.
- PERELLE.
- 70/- 907 VIEW OF THE PALAIS ROYAL, and the CASTLE OF  
ST. GERMAIN,  
*highly finished drawings in pen and sepia* each 10½ in. by 6. 2

## DRAWINGS—continued.

## PISANELLI.

- £ 11. 11. 0 908 FULL-LENGTH FIGURES OF A PHILOSOPHER AND  
A MONK, *on vellum, pen and sepia*; on the reverse Ladies  
in curious Costume, Two Heads of Children, &c.  
*Esdaile Collection* 6 in. by 8 $\frac{3}{4}$ . 1
- £ 10. 10. 0 909 VENETIAN LADIES IN ELEGANT COSTUME, Studies of  
Figures, Birds, &c. on the reverse  
*on vellum, pen washed in colours*; from the Collections of Le  
Roy and Esdaile 7 in. by 10. 1

## PINTURECCHIO.

- £ 20. 0. 0 910 THE POPE SEATED, WITH FOUR CARDINALS. A  
Study for the fourth picture of the series painted in fresco,  
in the Library at Sienna  
*on prepared paper, in pen heightened with white* 5 $\frac{3}{4}$  in. by 9. 1

## CAMILLO PISANI.

- £ 5. 10. 0 911 THE VIRGIN, CHILD AND ST. JOHN. The Virgin is  
giving the breast to the Infant, who sits on the right; St.  
John on the left  
*pen and sepia, heightened with white* 5 $\frac{1}{4}$  in. by 8 $\frac{3}{4}$ . 1

## NICOLAS POUSSIN.

- 80/- 912 FINE FINISHED STUDY OF A BACCHANT, CROWNED  
WITH VINE LEAVES  
*in black and coloured chalk* 7 $\frac{1}{2}$  in. by 9 $\frac{1}{2}$ . 1
- 63/- 913 A BACCHANALIAN SCENE. A man to the right carrying  
a vase; Bacchus holding a cup in his hand, surrounded by  
Bacchantes, *pen and sepia washed* 15 $\frac{1}{2}$  in. by 12. 1

## GASPAR POUSSIN.

- £ 5. 0. 0 914 A CLASSICAL LANDSCAPE, WITH ITALIAN BUILDINGS; in  
the distance trees to the right and left; in the foreground  
figures, *sepia and indian ink* 20 in. by 14. 1



SIXTH DAY'S SALE. *Sat*

## OLD FRENCH DRAWINGS.

| LOT       |     |                                                                                                                   |
|-----------|-----|-------------------------------------------------------------------------------------------------------------------|
| 11/-      | 915 | Landscapes various, Claude, Nicolle, &c. 13                                                                       |
| 15/-      | 916 | Mary de Medicis, <i>in pencil</i> ; Drawing <i>in red chalk</i> , by Bouchardon, &c. 9                            |
| 63/-      | 917 | Mr. Pope's Villa at Twickenham, by Chatelain <i>pen and Indian ink</i> 1                                          |
| £ 5. 0. 0 | 918 | Rosamond's Pond, and the Mall in St. James's Park, with an Engraving, by Chatelain 3                              |
| 34/-      | 919 | View of Isleworth, Interior of Ranelagh Gardens, View of Coleshill, by Chatelain, <i>pen, washed and tinted</i> 3 |
| 3/-       | 920 | The Gardens of the Luxembourg Palace <i>a drawing in water colours</i> 1                                          |
| 5/-       | 921 | The Castle of Namur, by Vander Meulen <i>pen, washed and tinted in colours</i> 1                                  |
| 3/6       | 922 | The Galatea, after Raffaella, by Dorigny, <i>in coloured chalks</i> 1                                             |
| 7/-       | 923 | Pen, Sepia and Pencil Drawings of Shipping, Landscapes and Animals, by Claude 5                                   |
| 14/-      | 924 | Ladies of the Court of Louis XIV, by Bonnart <i>drawings in red chalk, highly finished</i> 11                     |
| 15/-      | 925 | Designs for Coats of Arms, by Bouchardon, &c. <i>drawings in chalk</i> 25                                         |

## OLD ITALIAN DRAWINGS.

|      |     |                                                                                       |
|------|-----|---------------------------------------------------------------------------------------|
| 3/-  | 926 | Views of Naples, Messina, &c., <i>in pen and sepia</i> 6                              |
| 32/- | 927 | Specimens by Pisanelli, Parmegiano, Ligozzi, Biscaino, &c. 8                          |
| 20/- | 928 | Italian Penmanship, by Valerio Spada 20                                               |
| 66/- | 929 | Specimens by Salvator Rosa and other Italians 13                                      |
|      | 930 | Drawings in Pen and Sepia, by the Carracci, &c. 7                                     |
| 2/-  | 931 | The Assumption of the Virgin, by Guido <i>in black chalk, heightened with white</i> 1 |

|                     |      |                                                                                                                                                                                                    |     |
|---------------------|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| 8/                  | 932  | Sketch of the Entombment, <i>in pen and ink</i> , and the Repose in Egypt, <i>in black chalk</i> , both by Baroccio                                                                                | 2   |
| 14/-                | 933  | Miscellaneous Italian Drawings                                                                                                                                                                     | 50  |
| 12/-                | 934  | A similar lot                                                                                                                                                                                      | 50  |
| 20/-                | 935  | Another                                                                                                                                                                                            | 50  |
| 2 5/-               | 936  | Another                                                                                                                                                                                            | 50  |
| 11/-                | 936* | Another                                                                                                                                                                                            | 50  |
| 2/ <del>3 7/-</del> | 937  | A Forest Scene with six bears, <i>in pen</i> ; a Cat, &c., style of Titian                                                                                                                         | 5   |
| <del>15/-</del>     | 938  | By and after Raffaello, <i>red chalk</i>                                                                                                                                                           | 12  |
| 3/ <del>6 4/-</del> | 939  | Landscapes various, <i>in pen, sepia and colours</i>                                                                                                                                               | 25  |
| 4/-                 | 940  | Portraits of Ariosto and Petrarch, <i>in pencil</i>                                                                                                                                                | 2   |
| 3/-                 | 941  | Portraits and Heads, by Ottavio Leone, &c., <i>in pen and chalk</i>                                                                                                                                | 23  |
| 2 0/-               | 942  | Ancient Roman Architecture, by Palladio, the Carracci, &c.                                                                                                                                         | 12  |
| 1/-                 | 943  | Profile of a Venetian Doge, <i>in pencil</i> ; Head of a Pope, <i>in pen</i> , both by P. Veronese; <i>from Richardson's Collection</i>                                                            | 2   |
| 3/-                 | 944  | Landscapes by Titian, Carracci and Domenichino <i>in pen and sepia</i>                                                                                                                             | 5   |
| 21/-                | 945  | Ancient Vases, Candelabra, &c., <i>in pen and sepia</i>                                                                                                                                            | 33  |
| 33/-                | 946  | Vases, by Julio Romano, <i>in pen and sepia</i> ; a Frieze, by Parmegiano, <i>in pen and sepia</i> ; &c.                                                                                           | 11  |
| 1/-                 | 947  | The Portrait of Tintoretto, by himself, <i>in pen</i> , " <i>Fata da lui medesimo</i> "                                                                                                            | 1   |
| 4/-                 | 948  | Head of Cupid, <i>pen and sepia</i> ; Profile of a Young Man, <i>on grey paper, pen tinted</i> , both by Parmegiano, <i>the first from Lord Spencer's, the second from Richardson's Collection</i> | 2   |
| 3 5/-               | 949  | Portraits and Heads, by Salviati, Cortona, Cav. d'Arpino, &c., <i>in black and red chalks</i>                                                                                                      | 17  |
| 4/-                 | 950  | Portrait of Michael Angelo, by Baptista del Cavallone <i>in coloured chalks</i>                                                                                                                    | 1   |
| 10/-                | 951  | Faustina Maratti, by Carlo Maratti; Baldinucci, by himself; Head of Young Man, by C. Dolce, <i>all in coloured chalk</i>                                                                           | 3   |
| 10/-                | 952  | Portraits of Members of the Orsini Family, circles in ornamental borders, <i>highly finished in pen and sepia, heightened with white</i>                                                           | 17  |
| 30/-                | 953  | Views in Venice, by Guardi, &c., <i>in body colours, oil, &amp;c.</i>                                                                                                                              | 5   |
| 35/-                | 954  | A Portfolio with leaves, containing 105 Drawings in Pen and Sepia, Views in Tuscany, by Jacopo Ligozzi                                                                                             | 105 |
| 5/-                 | 955  | Chalk Drawings of the Muses, after M. Angelo, by Cherubino Alberti, with the Engraving                                                                                                             | 3   |



|     |     |                                                                                                                                                                     |   |
|-----|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 30/ | 956 | Subjects by Bellini, Titian, Tintoretto, P. Veronese, &c., in colours, pen, &c.                                                                                     | 6 |
| 16/ | 957 | Portraits of Reynaldus Bauto, Johannes de Capitelli, Bartolomeo Cipola, Paulus de Castro, and Jacobus Alvarola, early Italian of the XVth Century, in pen and sepia | 5 |

## ETCHINGS BY CLAUDE.

|     |     |                                                                                                                              |    |
|-----|-----|------------------------------------------------------------------------------------------------------------------------------|----|
| 2/  | 958 | Part of his Work, <i>modern impressions</i>                                                                                  | 16 |
| 40/ | 959 | Several old Impressions                                                                                                      | 31 |
| 6/  | 960 | Europa, Apollo and the Seasons, Mercury and Argus, the Goat-herd, Shepherd and Shepherdess, <i>fine</i>                      | 5  |
| 4/  | 961 | Crossing the Ford (3), <i>first state</i>                                                                                    | 1  |
| 9/  | 962 | One other, <i>in the same state</i>                                                                                          | 1  |
| 6/  | 963 | Flight into Egypt (1), <i>second state, rare</i>                                                                             | 1  |
| 33/ | 964 | Dancing under the Trees (10), <i>a very fine impression, but cut close; another, with the number</i>                         | 2  |
| 25/ | 965 | Sea Port with great tower (14), <i>second state, fine; Setting Sun, second state; Sea Port with lighthouse, second state</i> | 3  |
| 22/ | 966 | The Tempest, <i>in the second state, rare, but damaged; the Draftsman; the Brigands, &amp;c.</i>                             | 7  |
| 1/  | 967 | Flight into Egypt, <i>second state, rare</i>                                                                                 | 1  |

## PRIVATE ETCHINGS.

|     |     |                                                                                   |    |
|-----|-----|-----------------------------------------------------------------------------------|----|
| 5/  | 968 | The Moissoneuse, etching by COUNT D'EU, 1760; others by the DUKE OF BURGUNDY, &c. | 4  |
| 11/ | 969 | Views in the Environs of Rome, by Stephens                                        | 40 |
| 5/  | 970 | Views of Oxford, &c., by Malchair                                                 | 24 |
| 13/ | 971 | Another lot                                                                       | 40 |
| 3/  | 972 | Landscapes by various Amateurs                                                    | 45 |
| 2/  | 973 | Etchings by Algarotti, Denon, &c.                                                 | 30 |
| 3/  | 974 | Military Subjects by Sir James Stuart, Sporting by Lord Maynard, &c.              | 13 |
| 11/ | 975 | Figures, Shipping and Animals various                                             | 86 |
|     | 976 | Landscapes and Figures, by Read, &c.                                              | 46 |
| 6/  | 977 | Lady St. Aubyn, after Sir J. Reynolds, &c., by Miss St. Aubyn                     | 4  |
| 8/  | 978 | Italian Prelates and Literary, etched by Ottavio Leone, <i>some proofs</i>        | 26 |
| 5/  | 979 | Portraits of Illustrious Italians, by the same                                    | 8  |

## LONGHI.

|    |     |                                                                  |   |
|----|-----|------------------------------------------------------------------|---|
| 5/ | 980 | Several of his early Works, <i>very rare</i>                     | 6 |
| 5/ | 981 | Portrait of Michael Angelo, <i>fine proof before the letters</i> | 1 |

## M. LUCCHESI.

- 1/ 982 Mythological and Historical subjects various 6

## HANS LAUTENSACH.

- 8/ 988 A VERY RARE, INTERESTING AND CURIOUS VIEW OF THE TOWN  
OF NUREMBERG, in six large sheets 1

## MASTER OF THE MONOGRAM M.

- 10/ 984 Death surprising a Female, after Michael Angelo (B. 15, 541)  
*a most brilliant impression* 1  
2/ 985 Another, *fine* 1

## A. MANTEGNA.

- 13/ 986 The Battle with the Tritons, *tinted and heightened with white*;  
one of the Sheets to the Triumph of Cæsar; Hercules and  
Centaur, by Brescia, &c. 4

## BENEDETTO MONTAGNA.

- 10 987 The Satyr with his Family (B. 13, 342) 1

## J. MORIN.

- 3/- ~~23/~~ 988 A Collection of his Etchings, Landscapes, *fine old impressions* 31

## KNELLER (SIR GODFREY).

- 8/ 989 Portrait of John Dryden, *proof, the only etching? by the artist* 1

## NIELLI WORKMANSHIP.

- 2/ 990 Copies from Count Cicognara's Imitations 12

## GEORGE PENCZ.

- 26/ 991 Christian II. King of Denmark, *fine and scarce* 1

## DRAWINGS BY CANALETTO.

- 4/ 992 A COTTAGE, WITH FIGURES SEATED AT A TABLE  
*sketch in pen, on grey paper, signed "Antonio Canaletti del."*  
11½ in. by 5½. 1  
7/ 993 ENVIRONS OF VENICE, *sketch in pen* 10½ in. by 3. 1  
15/ 994 TEMPLE OF FAUSTINA and other Ruins in Rome  
*pen* 15 in. by 9½. 1  
18/ 995 THE ARCH OF TITUS and other Roman Ruins, *pen* 15 in. by 9¼. 1  
19/ 996 ROMAN RUINS, various, *pen* 15 in. by 9¼. 1



## DRAWINGS—continued.

- 20/ 997 VIEW IN THE ENVIRONS OF VENICE, *pen* 9 in. by 7. 1
- 13/ 998 A COMPOSITION—A BRIDGE, OLD HOUSES, FIGURES, ETC.  
*pen* 11 in. by 13. 1
- 9/ 999 PEN SKETCHES OF HOUSES AT VENICE 7 in. by 5 each. 2
- 11/ 1000 COMPOSITION—ANCIENT BUILDINGS WITH A FUNERAL MONU-  
MENT, *pen* 10 in. by 7½. 1
- 86/ 1001 A PIAZZA AND CHURCH IN VENICE  
*a very fine drawing in pen and sepia* 5¼ in. by 3½. 1
- 75/ 1002 A VIEW OF THE RIALTO, *pen* 9½ in. by 4¾. 1
- 54/ 1003 THE CHURCH OF THE SALUTE, in Venice  
*highly finished in sepia* 5½ in. by 4. 1
- 27.0.0 1004 VIEW IN VENICE, with the sea in the distance; several figures  
in the foreground  
*highly finished in pen and indian ink* 8½ in. by 11½. 1
- 22/ 1005 VIEW OF THE PLACE OF ST. MARK, with the Campanile, dated  
1731, *pen, slightly washed* 16 in. by 10. 1
- 90/ 1006 VIEW OF ST. MARK'S CHURCH, WITH THE PIAZZA  
*pen* 10½ in. by 7½. 1

## DRAWINGS BY CLAUDE—CONTINUED.

- 25/ 1007 { A LONG VIEW OF A FORTRESS, *pen, slightly washed with  
sepia*, 12½ in. by 2¼  
~~48.8.0~~ { A FORTIFIED TOWN, *pen, slightly washed and tinted. Claudio  
fecit; from the Lawrence and Esdaile Collections*  
12¼ in. by 3. 2
- 48.8.0 1008 TOBIT AND THE ANGEL. A fine open country, with  
mountains in the distance; two trees to the right, nearly to  
the top of the drawing; in the middle distance, to the left,  
rocks and trees; in the foreground, to the right, the Angel  
with Tobit 13¼ in. by 8½. 1
- 45.0.0 1009 AN ITALIAN CASTLE, built on a high rock; to the right,  
trees and shrubs; to the left, in the foreground, is written,  
Claudio fecit per andare a porta Pingio, *pen and sepia*; on  
the reverse, Sketch, *in pen*, of a Fortress  
*from the Bouverie Collection* 8½ in. by 13. 1
- 9.18.0 1010 A WILD ROCKY AND MOUNTAINOUS SCENE. To  
the left, nearly at the top, a tower, partially in ruins; in the  
distance, mountains rising to the top of the drawing; two  
men, apparently banditti, in the foreground  
*a forcible drawing in pen and sepia* 12¼ in. by 8½. 1

DRAWINGS — *continued.*

- 23/ 1011 ROMAN ARCHES IN RUINS  
*pen and sepia washed* 7½ in. by 5. 1
- 75/ 1012 A RIVER, WITH A HILLY COUNTRY in the middle distance; to the left, trees and shrubs; two boats moored to the beach to the right; in the centre, four male figures  
*from Lord Spencer's collection (No. 51 of the Liber Veritatis 3rd vol.)* 15½ in. by 9½. 1
- 86/ 1013 FIVE BULLS, in the centre; a peasant in a high cap, at the right hand corner of the drawing, watching them; in the distance, trees and mountains  
*a forcible drawing in pen and sepia* 8½ in. by 8. 1
- 30/ 1014 VIEW OF ST. PETERS  
*a beautiful drawing on grey paper, pen and sepia washed* 14 in. by 10. 1
- £ 13. 0. 0 1015 SHEPHERD AND HIS FLOCK. In the foreground, a shepherd lying on a bank, his flock grazing in the middle distance; to the right, a tree spreading its branches over some houses, a river running to the left, *a forcible drawing in sepia*; on the reverse is a long inscription signed by the artist 9½ in. by 7. 1
- 96/ 1016 THE FIELD LABOURERS. A distant mountainous country in the foreground; to right, men digging the ground, attended by an overseer; a few trees in the middle distance  
*free pen and black chalk, washed with sepia; from the Lawrence and Esdaile collections* 14 in. by 9. 1
- 11/ 1017 A PALACE IN ROME, *sketch in pen, on grey paper*, 7 in. by 3½  
A SIMILAR SKETCH, 8 in. by 3½ 2
- 14/ 1018 AN ARCHITECTURAL GATE, with design for arabesques at the top  
*pen washed, with india ink; from the Lawrence and Esdaile Collections* 5 in. by 7½. 1
- 57/ 1019 A RUINED TOWER, in the centre of the composition; in the foreground, a man driving a donkey  
*pen and sepia washed* 4¼ in. by 7½. 1
- 17/ 1020 ENTRANCE TO A FOREST  
*pen, slightly washed* 4¼ in. by 6¾. 1
- 2/ 1021 TWO STUDIES OF HORSES, in pencil, on grey paper; on the reverse, a Pig, 6 in. by 3½.  
A HEAD AND LEG OF A HORSE, in pen, on grey paper; on the reverse, Studies of Hands, 7¾ in. by 3¾. 3
- 35/ 1022 STUDY OF TREES, on grey paper, black chalk, heightened with white 10½ in. by 16. 1



DRAWINGS—*continued.*

- 16/ 1023 AN ITALIAN VILLAGE. Houses running from the right to the centre; a stone wall to the left, with trees  
*pen and sepia* 6 in. by 4. 1
10. 12. 0 1024 A ROCK, WITH SHRUBS to the left; a river in the middle distance; mountainous background  
*in pen and sepia* 9½ in. by 6¾. 1
- 5/ 1025 CORINTHIAN COLUMNS, *pen and sepia, delicately tinted; from the Collection of Bouverie, 5 in. by 6¼* 2
11. 5. 0 1026 A SPLENDID ROMAN TEMPLE, to the right, with figures going to the sacrifice; a cluster of trees to the left, under which are four figures; on a stone, to the right, Claudio I.V.F. Roma 9 in. by 6½. 1

## PARMIGIANO.

- 6/ 1027 A FULL-LENGTH ACADEMY FIGURE OF A MAN, with admeasurements  
*in pen; from Mr. Price's collection* 4 in. by 8½. 1
- 42/ 1028 AN ITALIAN LADY. A beautiful head in profile, life-size; she is looking to the right, her hair curling round her forehead, a rich cap on her head, *in pencil* 10½ in. by 16. 1
- 40/ 1029 THREE FEMALE FIGURES, running  
*pen, touched in red, heightened with white* 7 in. by 8. 1
- 38/ 1030 A VOLUME, WITH LEAVES, HALF MOROCCO, CONTAINING SEVEN DRAWINGS, ON VELLUM, OF FEMALE FIGURES, PARTIALLY DRAPED, *in pencil, heightened with white*  
\* \* \* Five of the sheets are drawn on both sides.
- 19/ 1031 CUPID, a full-length figure, *in free pen* 4½ in. by 7¾. 1
- 25/ 1032 HEAD OF A CHILD, and a Study for an ANGEL, with flowing wings, *red chalk*; on the reverse, the Head of a Boy, *pen washed*  
*from the Lely, Cholmondeley, West and Lawrence Collections* 4 in. by 6. 1
- 107/ 1033 SKETCHES OF MALE FIGURES, *pen washed*; on the reverse, a Study of Two Children, *in pen* 6¼ in. by 8½. 1
- 13/ 1034 THE VIRGIN, SEATED, WITH THE INFANT SAVIOUR, *on prepared paper, pen washed, heightened with white*; on the reverse, a beautiful Head of St. John, *in black chalk*  
*from the collection of Lawrence* 5 in. by 5½. 1
- 22/ 1035 THE VIRGIN, SEATED, WITH THE CHILD IN HER ARMS  
*pen, washed with sepia; from the West and Lawrence collections* 5 in. by 7½. 1

## DRAWINGS—continued.

- 13/ 1036 WHOLE-LENGTH FIGURES OF DIANA, HERCULES,  
AND OTHER MYTHOLOGICAL FIGURES  
*pen washed, and tinted; from the Lawrence collection*  
4¼ in. by 5½. 1
- 5/ 1037 STUDY OF ORNAMENTS, *in pen, washed in colours; on the*  
reverse, Pen Sketches  
*from the Lely, Richardson and Lawrence collections* 3½ in. by 5½. 1
- £6. 15. 0 1038 WHOLE-LENGTH FIGURES, IN NICHEs, *three studies*  
*in pen washed; from the Lawrence collection,* 2½ in. by 4½. 1
- THREE HEADS, *in pen and sepia; from the Lely, West and*  
*Lawrence collections,* 3½ in. by 2¾. 1
- STUDY OF HEADS, *in pen; from the Lely and Lawrence*  
*collections,* 2½ in. by 3¼. 3

## TIMOTEO DELLA VITE.

- 70/- 1039 THREE WHOLE-LENGTH FIGURES, SEATED AT A TABLE,  
a female standing, a book in her hand  
*in pen* 14 in. by 8½. 1

## PERINO DEL VAGA.

- 10/ 1040 TWO OF THE APOSTLES  
*pen and bistre, heightened with white* 6½ in. by 10. 1
- \* \* \* This drawing has been engraved by Bonasone.
- £5. 10. 0 1041 JUDITH WITH THE HEAD OF HOLOFERNES, numerous  
figures, ancient temples, &c., *highly finished in colours* 1

## GUIDO RENI.

- 80/ 1042 THE MARTYRDOM OF ST. ANDREW. The Saint is being  
led to execution by soldiers, accompanied by many women,  
children, horsemen, &c.  
*a highly finished drawing in sepia, heightened with white*  
17 in. by 12. 1
- 14/ 1043 HEAD OF A YOUNG MAN  
*in black and red chalks, highly finished* 10½ in. by 14¾. 1
- 3/ 1044 HEAD OF THE VIRGIN  
*in black and red chalks, heightened with white, on brown paper*  
11¼ in. by 16. 1
- 1/ 1045 HEAD OF A YOUNG MAN, looking to the left  
*black and red chalks* 8 in. by 11½. 1
- 1/ 1046 HEAD OF A FEMALE, looking to the left  
*black and red chalks* 9½ in. by 10¼. 1
- 11/ 1047 THE TRINITY, seated on the clouds; two Angels supporting  
a globe, *red chalk* 5¾ in. by 7¾. 1



DRAWINGS—*continued.*

- 3/ 1048 THE HEAD OF ST. PETER  
*in black and red chalks* 8½ in. by 11. 1
- 10/ 1049 HEAD OF IO (after Corregio)  
*on blue paper, in black chalk, heightened with white; from the Richardson Collection* 8 in. by 6¾. 1
- 3/ 1050 THE MOTHER AND CHILD. Study, *in black and red chalks*,  
for his picture of the Massacre of the Innocents 7¾ in. by 13¾. 1
- 3/ 1051 THE HOLY FAMILY, WITH ANGELS  
*slight pen* 9 in. by 12. 1
- 33/ 1053 A FEMALE FLYING, occupying the whole of the upper  
part of the drawing. One of the figures introduced in  
the "Aurora"  
*in black and red chalks* 13½ in. by 9½. 1

## GRAVELOT.

- 32/ 1054 THE CHAPEL OF HENRY V. in Westminster Abbey  
*highly finished in pen and sepia* 8½ in. by 13¼. 1

## REMBRANDT.

- £17. 0. 0 1055 A MILL WITH COTTAGES in the foreground; a stream  
to the left; a fishing boat, behind which is a windmill, a  
cottage, and a barn  
*pen, in colours; from the Esdaile Collection* 11 in. by 5½. 1
- 85/ 1056 VIEW OF A DUTCH TOWN, in the middle distance, the  
foreground clear  
*from the Casway Collection* 7 in. by 4¼. 1
- 26/ 1057 A SHEET OF SKETCHES; Men on horseback, &c.  
*in pen and sepia* 12 in. by 7¾. 1
- 63/ 1058 VIEW OF THE STADT HOUSE AT AMSTERDAM,  
after the Fire, 1652, signed "Rembrandt van Ryn"  
8 in. by 6. 1
- 64/ 1059 THE INTERIOR OF A FOREST  
*pen and sepia* 8 in. by 5¾. 1
- 38/ 1060 TWO FULL-LENGTH PERSIAN FIGURES  
*pen and sepia washed; from the Richardson and Bouverie Col-  
lections* 8¼ in. by 6¾. 1
- 65/ 1061 THE DISCIPLES AT EMMAUS  
*a sketch in pen* 4½ in. by 3¾. 1

## DRAWINGS—continued.

## SIR J. REYNOLDS.

- 15/ 1062 A FEMALE NAKED FIGURE, lying, surrounded by trees  
a bold sketch in sepia  $4\frac{3}{4}$  in. by 4. 1
- 2/ 1063 A FEMALE ACADEMY FIGURE  
in black chalk, heightened with white, on brown paper; from  
the Marchioness of Thomond's Collection 11 in. by  $15\frac{1}{2}$ . 1
- 1/- 1064 A WHOLE LENGTH FIGURE OF A LADY, seen from  
behind, indian ink  $12\frac{1}{2}$  in. by 17. 1

## LUCCA DELLA ROBBIA.

- 45/ 1065 THE VIRGIN SUCKLING THE INFANT SAVIOUR  
free pen washed; from the Cosway Collection 9 in. diameter. 1

## JULIO ROMANO.

- 30/ 1066 HEAD OF A YOUNG MAN, life size  
highly finished, touched in oil colour  $10\frac{1}{2}$  in. by  $16\frac{1}{2}$ . 1
- 19/ 1067 DIANA BATHING, surrounded by Cupids. To the right  
Acteon with his dog  
a highly finished drawing, washed and tinted, heightened with  
white; from the Vasari Collection 14 in. by 19. 1
- 31/ 1068 ARCHITECTURAL ORNAMENTS, Vases, &c.  
from the Vasari Collection  $8\frac{1}{2}$  in. by 17. 1
- 30/ 1069 DESIGN FOR A VASE, supported by goats, with a Genius  
at the top of the cover  
pen washed in sepia 8 in. by  $6\frac{1}{2}$ . 1

## RAFFAELLE.

- 25/ 1070 THE ANGEL OF THE ANNUNCIATION, a small drawing,  
very fine, but much damaged; A Winged Female seated,  
holding a Flag, a Satyr by her side, a dead child in the  
foreground, by A. Mantegna; &c. 3

## SALVATOR ROSA.

- 23/ 1071 AN OLD OAK  
spirited sketch in pen, signed "Rosa"  $10\frac{3}{4}$  in. by  $11\frac{1}{4}$ . 1
- 1/ 1072 A MAN IN ARMOUR, seated on a bank  
pen and sepia  $5\frac{1}{2}$  in. by  $7\frac{1}{2}$ . 1
- 70 1073 A FULL LENGTH OF A FEMALE, partially draped,  
standing with her arms across  
pen and sepia  $3\frac{1}{4}$  in. by  $5\frac{1}{2}$ . 1



DRAWINGS—*continued.*

- 40/ 1074 STUDIES OF BRANCHES OF TREES, signed "Rosa"  
11 in. by 15½. 1
- 25/ 1075 A LANDSCAPE, to the left; an ancient tree occupies the  
whole of the drawing; in the foreground, water  
*free pen washed* 9½ in. by 14. 1
- 2/ 1076 A SOLDIER IN ARMOUR, seen from the back  
*in red chalk* 2¾ in. by 3¾. 1
- 32/ 1077 A LANDSCAPE, with rocky scenery and branches of trees to  
the left; two men in the middle distance; on the foreground,  
to the right, the signature, "S. Rosa" 10 in. by 13½. 1

## J. RUISDAEL.

- 24/ 1078 A KNARLED OAK in the centre, its branches filling the upper  
part of the drawing; a wooden paling with two gates in the  
distance; water and plants in the foreground  
*pen and indian ink* 21 in. by 16½. 1

## RUBENS.

- 31/ 1079 A BACCHANALIAN PROCESSION, from the antique  
*pen and sepia, heightened with white; from the Barnard  
Collection* 21¾ in. by 9½. 1
- 21/ 1080 THE VIRGIN, WHOLE LENGTH, SEATED, WITH THE INFANT  
SAVIOUR STANDING ON HER KNEES  
*pen washed* 8 in. by 12¼. 1
- 45/ 1081 THE GRACES  
*a highly-finished drawing in black chalk* 11 in. by 15. 1
- 5/ 1082 THE ARMS OF PHILIP IV. OF SPAIN  
*pen washed in colours* 10 in. by 7¼. 1
- 9/ 1083 SHEPHERD AND HIS FLOCK, after Titian  
*in red chalk washed* 12 in. by 7¾. 1
- \* \* \* On the mount, in Dr. Wellesley's handwriting, there is this  
note—"This was called Titian in Roscoe's Collection, but it  
is by Rubens after Titian."
- 12/ 1084 WHOLE LENGTH FIGURE OF A MAN, holding a stick  
on his shoulders, with four studies of heads; on the reverse  
a Study of a Figure, *in pencil* 7¾ in. by 11. 1
- 3/ 1085 A WATER MILL, with trees and a cottage  
*pen* 13¾ in. by 8. 1

DRAWINGS—*continued.*

|           |      |                                                                                                                                                                                                             |                 |   |
|-----------|------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|---|
| 32/       | 1086 | INTERIOR OF A FORGE, <i>pen</i>                                                                                                                                                                             | 17½ in. by 8.   | 1 |
| 25/       | 1087 | INTERIOR OF A FLEMISH FARM YARD, with a man seated, <i>pen, highly coloured</i>                                                                                                                             | 14½ in. by 9.   | 1 |
| 11/       | 1088 | AN ANCIENT BRIDGE, with Flemish cottage, trees, &c. <i>pen, slightly washed, in colours</i>                                                                                                                 |                 | 1 |
| 30/       | 1089 | A FLEMISH FARM, <i>pen and bistre</i>                                                                                                                                                                       | 10½ in. by 7¼.  | 1 |
| 21/       | 1090 | THE INTERIOR OF A FLEMISH FARM YARD. Winter scene; <i>pen, slightly washed in colour</i>                                                                                                                    | 12 in. by 19.   | 1 |
| 18/       | 1091 | ENTRANCE TO A FLEMISH FARM. A Winter Scene <i>pen, washed in colours</i>                                                                                                                                    | 12½ in. by 7.   | 1 |
| 29/       | 1092 | A MARKET PLACE. Several Figures of Peasants seated, exposing their wares; a man to the left seated by the side of a fountain, <i>pen</i> ; on the reverse, Sketches of parts of St. Peter's Church, Antwerp | 17½ in. by 11½. | 1 |
| 52/       | 1093 | A MARKET PLACE. Companion to the above, <i>same size</i>                                                                                                                                                    |                 | 1 |
| £ 8. 0. 0 | 1094 | PORTRAIT OF ALBERT, son of Rubens <i>in red and black chalks; from the collections of Richardson and Hudson</i>                                                                                             | 8 in. by 11½.   | 1 |
| £ 5. 5. 0 | 1095 | PORTRAIT OF HELENA FORMAN <i>fine and splendid drawing in black chalk</i>                                                                                                                                   | 10 in. by 15.   | 1 |

## TIMOTEO DELLA VITE.

|    |      |                                                                                                  |               |   |
|----|------|--------------------------------------------------------------------------------------------------|---------------|---|
| 6/ | 1096 | A MONK, full length, a book in his hand, a bishop apparently listening to him, <i>pen washed</i> | 6 in. by 10½. | 1 |
|----|------|--------------------------------------------------------------------------------------------------|---------------|---|

END OF SIXTH DAY'S SALE.



## SEVENTH DAY'S SALE.

### ITALIAN SCHOOL.

#### CHIAROSCURI.

| LOT  |                                                                                                                                                                           |
|------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1097 | ST. PETER AND ST. JOHN AT THE BEAUTIFUL GATE, after Raffaele, etched by Parmigiano; with two Chiaroscuri of the same 3                                                    |
| 1098 | THE SAME, <i>very fine</i> 1                                                                                                                                              |
| 1099 | Subjects of the Virgin, after Correggio, Parmigiano, &c., by A. Andreani, &c., <i>rare</i> 11                                                                             |
| 1100 | Holy Family, after A. del Sarto ( <i>B. p. 67</i> ); the Wisemen's Offering, by Denanto, <i>rare</i> ; the same subject, after Luini; Flight into Egypt, after Raffaele 5 |
| 1101 | Subjects of the Virgin, after Parmigiano, Barroccio, &c., by A. Andreani, &c. 10                                                                                          |
| 1102 | Mythological and other Subjects, after Parmigiano, Polidoro, &c., by A. Andreani 10                                                                                       |
| 1103 | Biblical subjects, after P. del Vaga, Parmigiano, Julio Bonasone, &c., by A. Andreani 14                                                                                  |
| 1104 | The Rape of the Sabines, after John of Bologna, by A. Andreani, <i>in three sheets</i> 1                                                                                  |
| 1105 | Another Copy, <i>fine first state</i> 1                                                                                                                                   |
| 1106 | The Apostles, by Beccafumi; St. John in the Wilderness, after Raffaele 4                                                                                                  |
| 1107 | Full-length of the Apostles, after Beccafumi, <i>very fine</i> 3                                                                                                          |
| 1108 | David playing before Saul, after Floris, by Judicius Curi; Creation of Adam, and Adam and Eve driven from Paradise 3                                                      |
| 1109 | St. Francis, after Casolari; St. Jerome, after Titian; the Sibyl Tiburtina, by Ugo da Carpi; Martyrdom of St. Peter 6                                                     |
| 1110 | Eneas and Anchises, after Raffaele; Mutius Scævola, after Maturino; Clelia crossing the Tiber, by A. Andreani, <i>in different states</i> 6                               |

- 1111 The Rape of the Sabine Women, from the design of John of Bologna, by A. Andreani, *in various states* 10
- 1112 The Loves of the Gods, after Raffaele, by Ugo da Carpi, *different states, rare*; Hercules and the Lion; Milo the Crotoniat, all after Raffaele 5
- 1113 The Boy with the Bull; the Young Man on horseback, by Boldrini, after Titian 2
- 1114 The Sibyl, after Raffaele, original and copy; Hercules and the Lion, after Raffaele; Sibyl, after Guido; Envy, after Peruzzi, *first and second states* 7
- 1115 The Virgin on the Steps of the Temple; Miraculous Draught, *two states*; Our Saviour at the Pharisee's Table; Death of Ananias, *two states*; David and Goliath; Descent from the Cross; all after Raffaele 8
- 1116 A similar lot 7
- 1117 Massacre of the Innocents, after Raffaele, *in different states* 5
- 1118 The Descent from the Cross, Death of Ananias, Miraculous Draught, all after Raffaele 6
- 1119 Sacred and Mythological Subjects, after Raffaele, Parmigiano &c. 34
- 1120 Mythological and Fancy Subjects, after Parmigiano, &c. 14
- 1121 Sacred Subjects, after Parmigiano, &c. 7
- 1122 A similar lot 15
- 1123 Saturn, after Parmigiano; Actæon; Proserpine; an Allegorical Subject, by Ligozzi, &c. 10
- 1124 Diogenes, by Ugo da Carpi, after Parmigiano, *in different states* 4
- 1125 Raffaele and his Mistress, by Ugo da Carpi, *different states, rare* 2
- 1126 Sybil, after Raffaele, by Ugo da Carpi; Raffaele and his Mistress, original and copy 3
- 1127 A similar lot 3
- 1128 Raffaele and his Mistress, the small plate, *rare, but cut*; the Sybil, original and copy 3
- 1129 The Four Doctors of the Church; Male and Female Figures, by Beccafumi; Mutius Scævola, by Boldrini, &c. 5

#### ANCIENT WOODCUTS.

- 1130 Old German Portraits, *several in colours* 15
- 1131 A Portrait of Melancthon, *scarce*; and Erasmus, original and copy 3



- 1132 Duke of Saxony, by H. R. Maunel, whole length, *rare*; Leonora, Queen of France, *scarce*; Whole length of the Duke of Saxony, on horseback 5
- 1133 Curious Old Ornaments, Frontispieces, &c. 30
- 1134 Battle with the Centaur, after Tempesta; Venus and Cupid, after Titian, by Boldrini; Lucretia, *scarce*; &c. 7
- 1135 Curious early Italian Fancy Subjects 17
- 1136 The Caricature of the Laocoon, by Titian, and 2 different 3
- 1137 The Marriage Feast, after Tempesta; a Cavalier on horseback, &c. 9
- 1138 The Portrait of Albert Durer, the Siege of a Town, Oval Ornaments, &c., all engraved by A. Durer 11
- 1139 Old French and German Woodcuts, &c., principally from books 76
- 1140 A LONG VIEW, IN SEVERAL SHEETS JOINED, OF THE TOWN OF GORLITZ, BY GEORGE SCHEFFERN 1
- 1141 The Passage of the Red Sea, after Titian, *odd plates, two imperfect sets* 11
- 1142 Incomplete Sheets of scarce Woodcuts, after Titian, &c. 6
- 1143 An Ancient Roman Naval Combat, *rare*; The Plan of Varello; The Holy Sepulchre at Jerusalem
- 1144 Curious Ancient Woodcuts, various 18
- 1145 Christ washing the Apostles' Feet, by Stella; The Old Woman on horseback, original, &c. 6
- 1146 The St. Francis, and others, after Titian 6
- 1147 The Wisemen's Offerings, *rare*; Martyrdom of St. Cecilia, after Raffaele; &c. 2
- 1148 THE TRIUMPH OF CHRIST, after Titian, by Andrea Andreani *joined, very fine but not complete* 1
- 1149 The Interior of a Town with splendid buildings, to the right a throne with three females seated on it under a canopy, an immense quantity of figures, several in ancient Roman costume, committing all kinds of murder; *on two sheets curious and rare* 1
- 1150 Early Italian. A Monogram in the centre, on the right St. Roch, on the left St. Sebastian; St. Francis receiving the Stigmata, *both very rare* 2
- 1151 A Group of Six Male and Female Saints, by A. Andreani, after Titian, *rare* 2
- 1152 Another, with the copy 2
- 1153 PORTRAIT OF THE SHAH OF PERSIA, *very scarce* 1
- 1154 VIEW OF THE PIAZZA ST. MARC, WITH THE PROCESSION OF THE DOGE embarking in the Bucentaur, with numerous figures, by Jost Ammon, *in several sheets joined* 1

|       |                                                                                                                                                                                        |     |
|-------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| 1155  | St. George and the Dragon, after Polidoro; and St. Jerome                                                                                                                              | 2   |
| 1156  | A Congregation of Saints; the Name of the Saviour supported by Angels; St. Francis receiving the Stigmata; an Infant Christ; St. Maria, &c.                                            | 10  |
| 1157  | The Labours of Hercules, by Micarino, 1530                                                                                                                                             | 10  |
| 1158  | A Battle Piece with the Centaurs, after Tempesta, by Parasole; Rape of Proserpine, by Scolari; Hercules and the Lion, after Raffaelle; Venus and Cupid, after Titian; the Cyclops, &c. |     |
| 1159  | Hunting the Boar, by IB; the Four Seasons, by CRF; the Fisherman; &c.                                                                                                                  | 7   |
| 1160  | THE DOGE, SURROUNDED BY THE SENATE, RECEIVING A DEPUTATION, after Titian, by C. Vecelli                                                                                                | 1   |
| 1160* | Another                                                                                                                                                                                | 1   |
| 1161  | The Triumph of Christ (copy), with French inscription, <i>in sheets</i>                                                                                                                | 8   |
| 1162  | The Ladder of Life, represented by figures mounting steps on one side and descending on the other, after Titian                                                                        | 4   |
| 1163  | A VENETIAN WEDDING, after Titian, by C. Vecelli; the Rope Dancer in the Piazza St. Marc; &c.                                                                                           | 3   |
| 1164  | THE DELUGE, <i>in two sheets, joined</i> ; Lot and his Daughters in a Landscape; Angel appearing to Abraham, &c., by Andrea Andreani                                                   | 4   |
| 1165  | ABRAHAM'S SACRIFICE, after Titian, <i>first state, very fine</i>                                                                                                                       | 1   |
| 1166  | Landscape with St. Jerome and two lions fighting; Landscape with three travellers; Another with Cupid, after Titian                                                                    | 4   |
| 1167  | Landscapes after Titian                                                                                                                                                                | 9   |
| 1168  | Miscellaneous Book Plates, from German and other Works                                                                                                                                 | 75  |
| 1169  | A similar lot                                                                                                                                                                          | 60  |
| 1170  | A similar lot                                                                                                                                                                          | 60  |
| 1171  | A similar lot                                                                                                                                                                          | 50  |
| 1172  | Cuts from Italian Bibles, Prayer Books, &c., <i>a curious collection</i>                                                                                                               | 400 |
| 1173  | Male and Female Heads, after Trevisani, by Prestel                                                                                                                                     | 5   |
| 1174  | Full-length Portrait of a Lady, in Venetian costume, in an ornamental border, after Titian; &c.                                                                                        | 7   |
| 1175  | The Saviour and the Apostles, after Raffaelle; St. Anthony of Padua; &c.                                                                                                               | 7   |
| 1176  | The Conversion of Saul, on several sheets, joined, engraved by A. Andreani                                                                                                             | 1   |
| 1177  | THE BATTLE OF LEPANTO, on two sheets, Venice, 1572, engraved by Christopher Chrieger, <i>scarce</i>                                                                                    | 2   |



|       |                                                                                                                                                                                      |    |
|-------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 1178  | PROCESSION IN VENICE. THE DOGE, ON THE BUCENTAUR, going to marry the Adriatic, in fourteen sheets, after Titian                                                                      | 14 |
| 1178* | Another set                                                                                                                                                                          | 14 |
| 1179  | THE DOGE IN GRAND PROCESSION, embarking on the Bucentaur, on several sheets joined, after Titian                                                                                     | 1  |
| 1180  | PUBLIC ENTRY OF CHARLES V. INTO MONACO, 1530, in five sheets, <i>rare</i>                                                                                                            | 1  |
| 1181  | Charles V, after Eneas Vicus; Another, of the Emperor, life-size, with 14 Italian views, engraved by Giovanni Britto<br><i>rare</i>                                                  | 2  |
| 1182  | SOLIMAN, EMPEROR OF THE TURKS, WITH HIS FAVOURITE SULTANA                                                                                                                            | 2  |
| 1183  | Curious old Italian Frontispiece, &c.                                                                                                                                                | 32 |
| 1184  | Hercules, Duke of Ferrara, and Maximilian, King of Bohemia, both on horseback                                                                                                        | 2  |
| 1185  | POPE JULIUS THE III, IN HIS PONTIFICALS                                                                                                                                              | 1  |
| 1186  | THE DOGE FRANCESCO DONATO, in an oval, by Andrea Andreani<br><i>rare</i>                                                                                                             | 1  |
| 1187  | PASCHAL CIOGNA, Doge of Venice, by Tintoretto, <i>very rare</i>                                                                                                                      | 1  |
| 1188  | Various, from old German Bibles, &c.                                                                                                                                                 | 67 |
| 1189  | The Conversion of Saul, large plate, on several sheets, joined                                                                                                                       | 1  |
| 1190  | Mythological subjects, by Micarino, <i>scarce</i>                                                                                                                                    | 10 |
| 1191  | THE TRIUMPH OF THE CHURCH, a frieze, in several sheets, after Titian, by Andrea Andreani, <i>rare</i>                                                                                | 1  |
| 1192  | The same, in sheets                                                                                                                                                                  | 8  |
| 1193  | MOSES RECEIVING THE TABLES OF THE LAW, on two sheets, joined                                                                                                                         | 1  |
| 11/   | 1194 TRIUMPH OF THE CHURCH, on several sheets, joined, after Titian, by Andrea Andreani                                                                                              | 1  |
| 12/   | 1195 THE CREATION OF EVE, AFTER M. ANGELO, <i>rare</i>                                                                                                                               | 1  |
| 12/   | 1196 Another                                                                                                                                                                         | 1  |
| 2/    | 1197 ABRAHAM'S SACRIFICE, AFTER TITIAN, BY UGO DA CARPI, on several sheets, joined, <i>fine and rare</i>                                                                             | 1  |
| 40/   | 1198 FRANCOIS FILS DU TRÈS CHRETIEN ROY HENRY a Paris, chez Jehan Gheynier, <i>very rare</i>                                                                                         | 1  |
| 11/   | 1199 CHARLES V, SWORD IN HAND, AFTER TITIAN                                                                                                                                          | 1  |
| 13/   | 1200 ANOTHER                                                                                                                                                                         | 1  |
| 2/    | 1201 ANOTHER                                                                                                                                                                         | 1  |
| 17/   | 1202 ANOTHER                                                                                                                                                                         | 1  |
| 60/   | 1203 Various, by Holbein, Cranach, Vanden Broeck, Van Sichem, &c. 26                                                                                                                 |    |
| 20/   | 1204 Christ with the Doctors; Our Saviour with the Cross, after M. Angelo; The Last Judgment; Christ and the Samaritan Woman, by F. Denanto; and other subjects of the New Testament | 10 |

|      |      |                                                                                                                                                                                                           |    |
|------|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 21/- | 1205 | The Massacre of the Innocents, by D. Campagnola, on two sheets                                                                                                                                            | 1  |
| 20/- | 1206 | Another impression, joined                                                                                                                                                                                | 1  |
| 13/- | 1207 | Portrait of Charles V, profile; Hieronimus Benares, Savonarola, &c.                                                                                                                                       | 8  |
| 3/-  | 1208 | Sacred subjects, from the New Testament, <i>some rare</i>                                                                                                                                                 | 7  |
| 20/- | 1209 | THE MASSACRE OF THE INNOCENTS, AFTER TITIAN, BY R. RODI<br><i>rare</i>                                                                                                                                    | 1  |
| 6/-  | 1210 | Another                                                                                                                                                                                                   | 1  |
| 24/- | 1211 | English Woodcuts, by Harvey, after Stothard; Etchings, after Landseer; Engravings on Satin, &c.                                                                                                           | 21 |
| 20/- | 1212 | THE MARTYRDOM OF SAINTS, AFTER TITIAN, on eight sheets<br><i>rare</i>                                                                                                                                     |    |
| 20/- | 1213 | Another set                                                                                                                                                                                               |    |
| 32/- | 1214 | MARTYRDOM OF THE THEBAN LEGION, by the Emperor Maxentius<br><i>most rare</i>                                                                                                                              | 1  |
| 32/- | 1215 | THE LARGE PLAN OF VENICE, on twelve sheets, supposed to be engraved by the Master of the Caduceus, <i>very rare</i>                                                                                       | 1  |
| 1/-  | 1216 | The Wise Men's Offering; with the Murder of the Innocents. two subjects on several sheets, joined, by R. RODI, <i>rare</i>                                                                                | 1  |
| 75/- | 1217 | THE TRIUMPHAL CAR, WITH MARS, VENUS, AND THE GRACES, after Titian, <i>rare and fine</i>                                                                                                                   | 1  |
| 25/- | 1218 | A GRAND TURKISH PROCESSION, in nine sheets                                                                                                                                                                | 1  |
| 10/- | 1219 | The Adoration of the Shepherds; Sampson and Delilah; St. Jerome in the Desert, &c., after Titian                                                                                                          | 4  |
| 3/-  | 1220 | A similar lot                                                                                                                                                                                             | 4  |
| 2/-  | 1221 | A similar lot                                                                                                                                                                                             | 4  |
| 16/- | 1222 | Subjects of the Virgin, various, <i>some rare</i>                                                                                                                                                         | 16 |
| 7/-  | 1223 | The Marriage of St. Catherine, a very curious woodcut, after Raffaele: the Virgin, with Jesus Christ, is seated on a throne; St. Catherine to the right; St. Barbara to the left, <i>rather cut, rare</i> | 1  |
| 14/- | 1224 | The Frontispiece to the Polychronicon, with St. George and the Dragon; &c.                                                                                                                                | 2  |
| 20/- | 1225 | German Costumes, <i>several in colours</i> ; The Execution of Hardex, <i>coloured</i>                                                                                                                     | 34 |
| 14/- | 1226 | Holy Family, in a landscape, after Vandyck, by Jegher; Ferdinand of Austria, by the same; Others, by Van Sichem, Jackson, &c.                                                                             | 8  |
| 3/-  | 1227 | THE PASSAGE OF THE RED SEA, in six sheets, after Titian                                                                                                                                                   | 1  |
| 3/-  | 1228 | THE TRIUMPH OF CHRIST, in two sheets                                                                                                                                                                      | 2  |



|     |      |                                                                                                                                             |     |
|-----|------|---------------------------------------------------------------------------------------------------------------------------------------------|-----|
| 1/  | 1229 | A curious early woodcut, The Miraculous Madonna of St. Giovanni (damaged); The Wise Men's Offering, by F. Denanto; The Deposition, by Ruina | 3   |
| 3/  | 1230 | The Holy Family, with St. Sebastian to the right, St. Roch to the left, by F. Denanto, <i>rare</i>                                          | 1   |
| 4/  | 1231 | DONATO, DOGE OF VENICE, presented by St. Mark to the Virgin and Child, after Titian, on two sheets                                          | 1   |
| 1/  | 1232 | THE SACRIFICE OF ABRAHAM, on several sheets, joined                                                                                         | 1   |
| 6   | 1233 | The Wise and Foolish Virgins, on two sheets, joined, <i>scarce</i>                                                                          | 1   |
| 45/ | 1234 | JULIUS II, BY HANS BURGKMAIER, a circle, <i>very fine and rare</i>                                                                          | 1   |
| 1/  | 1235 | Modern German Woodcuts                                                                                                                      | 104 |
| 3/  | 1236 | The Flight into Egypt, <i>scarce</i> ; A Mountainous Landscape; The Hermit, by F. Denanto, <i>scarce</i>                                    | 4   |
| 2/  | 1237 | Sampson; Delilah; A Landscape, with figures; St. Francis receiving the Stigmata                                                             | 4   |

## DRAWINGS BY CLAUDE—CONTINUED.

|            |      |                                                                                                                                                                                                                                                                                      |                  |
|------------|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|
| 5. 5. 6    | 1238 | SUBJECT FROM VIRGIL. ENEAS IN THE FOREST. Entrance to a forest with a quantity of deer, sea and shipping in the distance. Signed in the centre, "Roma, 1674, Claudio, m. v. f.;" in the right-hand corner, "Quadro fatti per Illuss <sup>mo</sup> Sig. <sup>r</sup> Falcone"         |                  |
|            |      | <i>from the Hibbert and Esdaile collections</i>                                                                                                                                                                                                                                      | 11 in. by 7½. 1  |
| £ 9. 9. 0  | 1239 | THE SHEPHERD AND HIS FLOCK. In the centre of the drawing a fine group of trees, under which is a shepherd in conversation with two females, the flock in the foreground to the left; to the right, in the middle distance, a seven-arched stone bridge; to the left, a ruined temple |                  |
|            |      | <i>from the Esdaile and Hibbert collections</i>                                                                                                                                                                                                                                      | 8½ in. by 6¼. 1  |
| £ 44.      | 1240 | VIEW IN ROME during the Carnival, numerous figures on horseback, in carriages, &c. Signed "Claudio Lorenese" <i>a splendid and forcible drawing in sepia; from the Lawrence and Esdaile collections</i>                                                                              | 13 in. by 8¼. 1  |
| £ 7. 10. 0 | 1241 | A SCENE FROM VIRGIL. Shipping and trees to the right, ENEAS with bow and arrows; on a rising ground, a splendid tree, with rocks and trees; to the left, a forest <i>in sepia; from the Lawrence and Esdaile Collections</i>                                                         | 14 in. by 10. 1  |
| 11/        | 1242 | INTERIOR OF A WOOD, with several figures dispersed over the drawing; plants to the right <i>black chalk, and sepia washed</i>                                                                                                                                                        | 16 in. by 10½. 1 |

DRAWINGS—*continued.*

- 40/ 1243 THE GOATHERD. Eleven goats browsing, fighting, &c.; two shepherds at the top, to the right, looking on  
*pen and indian ink* 8 in. by 5½. 1
- 33/ 1244 COTTAGES AND TREES in the distance; a clear foreground  
*pen and sepia washed; from the Richardson Collection* 5½ in. by 4¼. 1
- 26/ 1245 A LANDSCAPE. A man in the centre of the drawing seated by the side of a running stream; an immense rock to the left, buildings in the middle distance, mountains in the background  
*pen and sepia; from the Richardson Collection* 5½ in. by 4¼. 1
- 22/ 1246 STUDIES OF TWO BULLS, *in black chalk*, 4¼ in. by 3½  
STUDY OF A BULL, *in black chalk*, 3¾ in. by 3½  
STUDIES OF TWO BULLS, *in black chalk*, 4 in. by 3½  
STUDIES OF THREE BULLS, *in black chalk*, 4¾ in. by 3½; on the reverse, a Study for the Holy Family
- 63/ 1247 VENUS AND CUPID IN A LANDSCAPE. A small lake surrounded by splendid studies of trees; Venus, Cupid, and other figures in the middle distance; two figures in the foreground. Signed at the right, above, some studies of plants, "Claudio, m. f." 10 in. by 15. 1
- 3/ 1248 A LANDSCAPE. A slight sketch in sepia, with two men seated 10¼ in. by 7½. 1
- £13. 0.0 1249 A SEA PORT. Splendid architectural buildings from the right to the middle of the drawing; a boat and a three-mast ship to the left, *free pen and sepia* 8 in. by 5½. 1
- 42/ 1250 A LANDSCAPE. To the right, a cluster of trees; the sea in the distance; in the foreground, two females, and a boy with a hare on his shoulders; a castle on a rock and trees to the left. Signed "Claude Lorraine" 9½ in. by 6¾. 1
- £17. 0.0 1251 REPOSE IN EGYPT. To the right, a small arched bridge, above which are a Roman temple and a cluster of trees; an open country with a nine-arched bridge; in the distance, the Holy Family attended by an Angel; trees in the centre. "Claudio fecit, Roma, 1670" 8¾ in. by 6¼. 1
- 35/ 1252 A SUBJECT FROM VIRGIL. To the right, two Roman soldiers, at the entrance of a wood, to the left, trees and rocky scenery, *pen and sepia washed* 9¼ in. by 7. 1



DRAWINGS—*continued.*

- 87/ 1253 FLIGHT INTO EGYPT. *A free sketch in pen and sepia.*  
The Holy Family to the right; trees in the centre, with  
castle to the left 9½ in. by 7. 7
- 70/ 1254 FREE SKETCH OF TREES, *in pen and sepia*, with two  
figures in the foreground 8¼ in. by 5¼. 1
- 38/ 1255 A LANDSCAPE. In the centre, a round tower, a wooden  
house to the left; a bridge with two arches running to the  
right  
*Mr. Farington's Collection. Liber Veritatis, No. 74, vol. III*  
15¼ in. by 9. 1
- 19/ 1256 A ROMAN PALACE, to the right  
*pen and indian ink; from the Richardson and Barnard Collec-*  
*tions* 5¼ in. by 7¼. 1
- 86/ 1257 ROMAN COLUMNS AND A MAGNIFICENT TEMPLE.  
To the right, two trees; in the centre, a lighthouse, and the  
sea in the distance; four figures in the foreground  
*Signed "Claudio in. fecit."* 8 in. by 5. 1

## PARMIGIANO—CONTINUED.

- 21/ 1258 STUDY, *in pen, washed with sepia.* A Male and Female; on  
the reverse, a beautiful Head, *in red chalk*  
*from the Collections of Sir P. Lely, Hudson, and Richardson*  
size 6 in. by 7½. 1
- 50/ 1259 VENUS, CUPID, AND THE GRACES  
*a beautiful pen drawing; from the Collections of Sir P. Lely,*  
*Richardson, and Bouverie* 8 in. by 11½. 1
- 3/ 1260 STUDY OF PLANTS AND TREES  
*on grey paper* 7½ in. by 9¼. 1
- 10/ 1261 A YOUNG FEMALE, with two beautiful drawings, on the  
reverse, of naked Females, *both in red chalk*  
*from the Collections of R. Holditch and Cosway* 5½ in. by 8¼. 1
- 36/ 1262 TWO CHILDREN ON A PEDESTAL, on a purple ground,  
2 in. by 3¼  
TWO FEMALES AND A MALE, "*F. Parmigiano, fecit,*"  
1538, with designs on the reverse, in pen, 5¾ in. by 4  
HEAD OF A FEMALE, *in black and white chalk, 3½ in. by 4½*  
*all from the Collection of Sir Thomas Lawrence* 3

## DRAWINGS—continued.

- 34/ 1263 THE LIFE OF THE VIRGIN. A panel with ornaments, in which are introduced subjects from her Life, her Marriage, the Annunciation, the Visitation, &c.  
on grey paper, pen, heightened with white 11½ in. by 15¾. 1
- 12/ 1264 A BEAUTIFUL FEMALE HEAD, LIFE SIZE  
in black chalk 11½ in. by 14½. 1
- 27/ 1265 LUCRETIA, standing in a room, with the dagger in her hand, an ornamented bed to the right  
pen washed, heightened with white; from the Lawrence collection  
7¾ in. by 11¼. 1
- 7/ 1266 HEAD OF A YOUNG MAN, in pen 3¾ in. by 4½. 1
- 5/ 1267 BACCHUS. A whole length figure of a Man partially draped, holding in his hand a club, ornamented with grapes  
pen, on a red ground; from the collections of Sir P. Lely, Richardson and Sir J. Reynolds 4 in. by 8. 1
- 5/ 1268 TWO GREY HOUNDS  
in black chalk, pen ornaments on the reverse 9 in. by 7. 1
- 11/ 1269 FULL LENGTH STUDY OF A MAN  
in red chalk; from the collections of Sir P. Lely, Richardson, and Sir J. Reynolds 5 in. by 12. 1

## PIETRO PERUGINO.

- £ 37. 1270 TWO FULL LENGTH FIGURES, one to the right a young Man, the other to the left an old Man, with long beard, holding a book in his hand  
highly finished pen and sepia, heightened with white, for the Fresco at Perugia 9 in. by 8½. 1
- £ 38. 1271 THE MARRIAGE OF THE VIRGIN. Joseph to the right in the act of placing the ring on the finger of the Virgin, who is standing to the left, Simeon in the centre  
on prepared paper; pen heightened with white, vide notes by Dr. Wellesley at the back 8½ in. by 11. 1
- £ 5. 5. 0 1272 ST. SEBASTIAN. The Saint is tied to a tree, half length  
highly finished in pen and sepia, heightened with white 5 in. by 10. 1
- £ 23. - 1273 FULL LENGTHS OF MEN IN ARMOUR  
pen and sepia, highly finished, heightened with white  
6½ in. by 9¾. 1



## DRAWINGS—continued.

- £ 30 1274 THE SAVIOUR SEATED ON A THRONE, surrounded by twenty-six male and female saints  
*a most highly finished drawing on prepared paper, pen washed, heightened with white* 20 in. by 12. 1
- \* \* \* This drawing has suffered.
- £ 38 1275 THE ADORATION OF THE SHEPHERDS. (The first idea for the Fresco at Perugia.) The Saviour is on the ground, the Virgin on her knees, to the left St. Joseph, to the right, the Shepherds kneeling in the background  
*pen and sepia; from the collections of Richardson and Barnard* 11½ in. by 15½. 1

END OF THE SEVENTH DAY'S SALE.

## EIGHTH DAY'S SALE.

*Tues day*

## DUTCH AND FLEMISH SCHOOLS.

## LOT

|      |                                                                             |    |
|------|-----------------------------------------------------------------------------|----|
| 1276 | Subjects and Etchings, some after Rubens, by Vosterman, &c.                 | 20 |
| 1277 | The Apostles, by Goltzius, <i>fine</i> ; and various Landscapes and Figures | 30 |
| 1278 | Etchings by Stalpent, Waterloo, Ostade, Poelenberg, Roos, &c.               | 20 |
| 1279 | Etchings and Engravings, various                                            | 27 |
| 1280 | Various after Rembrandt, Breughel; the Great Fish, by Saenredam, &c.        | 10 |

## OLD MASTERS, VARIOUS.

|      |                                                                                                                         |    |
|------|-------------------------------------------------------------------------------------------------------------------------|----|
| 1281 | Curious old Italian Caricatures                                                                                         | 6  |
| 1282 | Ancient Italian Architectural Antiquities                                                                               | 11 |
| 1283 | Part of the Testament, after Raffaele, <i>coloured plates</i>                                                           | 1  |
| 1284 | Modern German Engravings, after Overbeck, &c.                                                                           | 15 |
| 1285 | Etching of a Landscape, by Joseph Vernet, <i>scarce</i>                                                                 | 1  |
| 1286 | Engravings by Callot; Tournament at Nancy, <i>first state</i> ; Parterre at Nancy, with the original first thought, &c. | 13 |
| 1287 | Views of France, by Sylvestre; Conversation Pieces, by Mazot, &c.                                                       | 34 |
| 1288 | St. Anthony, after Murillo, by Gaspar                                                                                   | 1  |
| 1289 | John de la Vallette, Grand Master of Rhodes, by Zenoi, Bettelli, &c.                                                    | 6  |
| 1290 | The Head of Our Saviour, from Leonardo da Vinci's Last Supper, by F. C. Lewis, <i>first proof</i>                       | 1  |
| 1291 | Rowlandson's Excursion to Brighton, <i>with the letterpress</i>                                                         | 1  |



## IMITATIONS OF DRAWING.

|           |                                                                                                        |     |
|-----------|--------------------------------------------------------------------------------------------------------|-----|
| 1292      | After Raffaele, from the Louvre Drawings                                                               | 11  |
| 1293      | After Rubens, his own Portrait; Mary de Medicis, <i>private plates, &amp;c.</i>                        | 5   |
| 1294      | After Dutch, Flemish and German Masters                                                                | 23  |
| 1295      | After various Italian Masters                                                                          | 25  |
| 1296      | A Valuable Collection, after Michael Angelo                                                            | 50  |
| 1297      | Woodburn's Imitations, after Raffaele                                                                  | 34  |
| 1298      | Imitations from Ottley's Work, after Raffaele, <i>several proofs</i>                                   | 36  |
| 1299      | Rogers's Imitations of Drawing, <i>in sheets</i>                                                       |     |
| 37/- 1300 | A very interesting and valuable Collection of Imitations, all after Raffaele, <i>several very rare</i> | 125 |

## ENGRAVINGS AFTER TITIAN.

|      |                                                                                                                                                |    |
|------|------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 1301 | The Battle of Cadore, and other Historical and Mythological Subjects, by Lefevre, &c.                                                          | 21 |
| 1302 | Perseus and Andromeda, by P. de Hoye, <i>scarce</i> ; Diana and Calista, by Cort; Venus and Adonis, and Triumph of Bacchus                     | 6  |
| 1303 | Loves of the Gods, by Gunst                                                                                                                    | 8  |
| 1304 | Landscapes, after Titian's Designs                                                                                                             | 14 |
| 1305 | Landscapes, various, <i>fine old impressions</i>                                                                                               | 20 |
| 1306 | The Landscape, with the Satyr, <i>uncut plate</i> ; Interior of a Forest, with deer, &c.                                                       | 3  |
| 1307 | The Baptism of Christ, by Del Moro; and Landscapes, various                                                                                    | 8  |
| 1308 | Portraits of Clergy, Poets, &c. by Vercruys                                                                                                    | 19 |
| 1309 | Portraits of Ladies, by Hollar, Vosterman, &c.                                                                                                 | 10 |
| 1310 | The Virgin and Child, by Visscher, <i>proof</i>                                                                                                | 1  |
| 1311 | Subjects relating to the Virgin, by Lefevre, &c.                                                                                               | 22 |
| 1312 | St. Jerome in a Landscape, by Caliavari; Annunciation, by Cort; Virgin and Child; &c.                                                          | 4  |
| 1313 | A Landscape, with figures; "Tiziano Manu propria"                                                                                              | 1  |
| 1314 | Milking the Cow, <i>first state</i>                                                                                                            | 1  |
| 1315 | Landscapes, by Lefevre and others, <i>some scarce</i>                                                                                          | 41 |
| 1316 | Venus Sleeping, engraved by Danckerts, Soutman, Oliver, &c.                                                                                    | 7  |
| 1317 | The Peter Martyr, <i>finished and unfinished proofs</i> , by M. Rota                                                                           | 3  |
| 1318 | A Volume, elegantly bound in blue morocco, containing forty-six Landscapes and Figures, engraved by Cort, Lefevre, &c. <i>fine impressions</i> | 46 |

|      |                                                                                                 |    |
|------|-------------------------------------------------------------------------------------------------|----|
| 1319 | Charles V, by Vosterman, <i>very fine, first state, before the cross hatchings on the sword</i> | 1  |
| 1320 | The same, <i>large and small plates</i> , by Vosterman; Philip II, <i>w. l., &amp;c.</i>        | 4  |
| 1321 | Sacred Subjects, various, by Lefevre                                                            | 30 |
| 1322 | The Disciples at Emmaus, by Joseph English, of Mortlake, <i>very scarce</i>                     | 1  |
| 1323 | Various, after Titian, &c. <i>some scarce</i>                                                   | 72 |

### OLD DRAWINGS, VARIOUS.

|      |                                                                                                                                                                                                         |                                              |
|------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------|
| 1324 | Edward VI, from a curious picture by Holbein, he is seen in profile looking to the right                                                                                                                | 12 $\frac{1}{4}$ in. by 15 $\frac{1}{4}$ . 1 |
| 1325 | Old German Figures, by Schwartz, &c.                                                                                                                                                                    | 10                                           |
| 1326 | Italian Designs for Architectural and other Ornaments                                                                                                                                                   | 36                                           |
| 1327 | Old German Drawings, <i>in pen and sepia</i> , by H. B.; Designs for Painted Glass                                                                                                                      | 4                                            |
| 1328 | Singular Drawings, <i>in colours</i> : Queen Elizabeth in her Coach going to Parliament; the same in her robes, with the Lord Chancellor on horseback; and Costumes of an English Nobleman and his Lady | 5                                            |
| 1329 | Pen and Ink Designs for Painted Windows, by H. B.                                                                                                                                                       | 20                                           |
| 1330 | Views of Puzzuoli, <i>in water colours</i> , "Par le frere du fameux Vernet des Marines"                                                                                                                | 2                                            |
| 1331 | A Long View of Exeter, by Jacob Gretens (the artist came to England with William III), <i>in pen and sepia</i>                                                                                          | 1                                            |

### OLD ENGRAVINGS—CONTINUED.

|      |                                                  |    |
|------|--------------------------------------------------|----|
| 1332 | Callot's Miseries of War, <i>wanting plate 4</i> | 17 |
| 1333 | Odd Plates to the Miseries of War                | 14 |
| 1334 | Sacred and other Subjects, Costumes, &c.         | 23 |

### DOMENICO CAMPAGNOLA.

|      |                                                                                                                               |   |
|------|-------------------------------------------------------------------------------------------------------------------------------|---|
| 1335 | THE MUSICIAN, TWO YOUNG MEN SEATED IN A LANDSCAPE (B. 13, 385), <i>very fine and rare; from the collection of Sir P. Lely</i> | 1 |
|------|-------------------------------------------------------------------------------------------------------------------------------|---|

### CANALETTO.

|      |                                                                                       |    |
|------|---------------------------------------------------------------------------------------|----|
| 1336 | Etchings, Views in Venice, <i>fine old impressions, before the numbers</i>            | 30 |
| 1337 | The Artist's Portraits, some Etchings, Views in London and Venice, after his Pictures | 13 |



## AGOSTINO CARRACCI.

|      |                                                                                                                                                                                                            |    |
|------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 1338 | A PORTRAIT OF MARC ANTONIO RAIMONDI, in an oval, looking to the right, at the lower part of the oval are the following letters in small characters, P. S. F. (Petrus Stephaninus Formis), <i>very rare</i> | 1  |
| 1339 | THE PORTRAIT OF TITIAN, <i>very fine</i>                                                                                                                                                                   | 1  |
| 1340 | FREDERIC DE MEDICIS, AND CHRISTINA OF LORRAINE, <i>both very fine and rare; from the collection of Mariette, 1701</i>                                                                                      | 2  |
| 1341 | Mythological and other Subjects                                                                                                                                                                            | 16 |
| 1342 | The Raising of the Cross, after Tintoretto, <i>fine, but wanting one of the sheets; and various Sacred Subjects</i>                                                                                        | 13 |
| 1343 | Franciscus Denatus, Ursula di Benincasa, by P. Del Po, St. Thomas Aquinas, &c.                                                                                                                             | 4  |

## JACOBO CARAGLIO.

|      |                                                                                                                                         |    |
|------|-----------------------------------------------------------------------------------------------------------------------------------------|----|
| 1344 | Holy Family, after Raffaele, <i>first state, fine (B. 15, 5)</i>                                                                        | 1  |
| 1345 | Mythological Subjects, Statues of the Gods, &c.                                                                                         | 11 |
| 1346 | Statues in niches of the Goddesses, <i>one a proof; a rare copy, by Caraglio, of the Venus and Cupid, in a niche, from Marc Antonio</i> | 6  |
| 1347 | Alexander and Roxana, after Raffaele (B. 15, 62)                                                                                        | 1  |
| 1348 | Diogenes, from a design by Parmigiano (B. 15, 61)                                                                                       | 1  |
| 1349 | The Battle Piece, after Raffaele, <i>fine</i>                                                                                           | 1  |
| 1350 | Petrus Avelinus, <i>very fine; Adrian VI, in a circle, style of Bonasone; Justus Lipsius, by Ambrose Brambilla</i>                      | 3  |
| 1351 | Jupiter and Leda, and other Mythological Subjects<br><i>very scarce, undescribed</i>                                                    | 4  |
| 1352 | Subjects Allegorical, the Triumph over Death by Jesus Christ, the Virgin and Child, &c. <i>undescribed, very rare</i>                   | 3  |
| 1353 | Jupiter and Juno, Leda and the Swan, Ganymede, Jupiter and Semele, <i>fine and scarce, undescribed, &amp;c.</i>                         | 7  |
| 1354 | The Annunciation, after Titian, <i>very fine</i>                                                                                        | 1  |
| 1355 | A SET OF THE LOVES OF THE GODS, AFTER PERINO DEL VAGA,<br>OF WHICH NINE ARE VERY RARE PROOFS                                            | 20 |
| 1356 | ANOTHER SERIES, OF WHICH FOUR ARE PROOFS                                                                                                | 17 |
| 1357 | INCOMPLETE SET OF THE LOVES OF THE GODS, RARE                                                                                           | 10 |
| 1358 | THE SAME, ALL PROOFS                                                                                                                    | 7  |
| 1359 | THE SAME, FINE                                                                                                                          | 10 |

## NICOLAS DELLA CASA.

- 1360 PORTRAIT OF BACCIO BANDINELLI, *very fine, first state* 1  
 1361 COSMO DI MEDICI, in a splendid suit of armour, after Baccio  
 Bandinelli, *very fine* 1

## CASPAR.

- 1362 Prince Thomas of Savoy, after Vandyck  
*fine india proof before any letters* 1

## J. B. DE CAVALLERIIS.

- 1363 Dante, full length, standing by the side of a pedestal, with his  
 hand extended, *rare* 1  
 1364 The Virgin with the body of Our Saviour, *proof before the two*  
*chalices on the scroll were inserted*; and another impres-  
 sion 2

## MASTER OF THE DIE.

- 1365 A Young Female with a Mirror, after Raffaelle (*B. 15, 75*) 1

## HOLLAR.

- 1366 The small Head of a Cat, *very fine and rare* 1  
 1367 The Four Seasons, represented by Landscapes, *fine and scarce* 4  
 1368 St. Catherine, after Holbein; Drummond's Funeral Monument;  
 View of Candy; The Smoker; &c., *several scarce* 9  
 1369 VANDYCK, with the sun-flower, *scarce and fine* 1  
 1370 Landscapes, after Breughel, Van Avont, Louis de Vadder, &c. 11  
 1371 A similar lot 12  
 1372 Landscapes, after Van Avont, *fine old impressions* 8  
 1373 Male and Female Heads, after Correggio, Parmigiano, Martin  
 Schoen, &c. 25  
 1374 Aretino; Vittoria Colonna; Anna Maria of Austria, &c., *fine* 6  
 1375 Sacred and other subjects, after Correggio, Parmigiano, &c. 12  
 1376 ARCHBISHOP LAUD, *fine and scarce* 1  
 1377 THOMAS KILLIGREW, seated at a table, leaning on his hand, a  
 monkey by his side; he is dressed in a cap and morning  
 gown, the latter covered with ladies heads; underneath,  
 twenty English verses, *fine and rare* 1  
 1378 ARCHBISHOP LAUD, after Vandyck, *fine* 1  
 1379 A set of Shipping, with the frontispiece, 1649 12



|      |                                           |    |
|------|-------------------------------------------|----|
| 1380 | A set of Shipping in Stormy Weather, 1665 | 6  |
| 1381 | Shipping, various                         | 16 |
| 1382 | Views in England. Bramber Castle, &c.     | 11 |

## DRAWINGS OF CLAUDE—CONTINUED.

- 1383 DIDO AND ÆNEAS. A sea-port, with classical buildings, Æneas preparing to embark for Italy  
*pen washed, signed "Claudio inve. Roma, 1670"; from the Leroy, Esdaile, and Lawrence Collections* 12½ in. by 10¾. 1
- 1384 A WOODED LANDSCAPE, with classical buildings and figures  
*in pen, and bistre washed and heightened; from the Bouverie Collection* 10 in. by 7¼. 1
- 1385 DIDO, ÆNEAS AND ASCANIUS; The Morning of the Chase  
*a drawing in pen, washed with bistre, and heightened with white; from the Cosway Collection* 12½ in. by 9½. 1
- 1386 MERCURY AND ARGUS are seated under a clump of trees; to the right, a temple; cattle in the foreground; ruins and mountains in the distance; signed "Claudio, Roma, 1662"  
*a highly finished drawing in pen and indian ink, heightened with white* 14½ in. by 9¾. 1
- 1387 VENUS APPEARING TO ÆNEAS  
*a finished drawing in pen and pencil, washed and heightened with white* 9½ in. by 6¾. 1
- 1388 A CASTLE, with a running stream in the foreground; trees in the middle distance, and trees on a rising ground; signed, "Claudio, 1660, Roma"  
*pen washed* 10 in. by 7¼. 1
- 1389 CHRIST WITH TWO OF THE APOSTLES, *pen and bistre, heightened with white; at the back, the same subject repeated, in free pen*  
*from the Richardson collection* 8 in. by 4¾. 1
- 1390 CHRIST WITH THE DISCIPLES AT EMMAUS. Our Saviour in the centre of the landscape; mountainous scenery in the distance  
*pen and bistre, tinted, heightened with white; from the Cosway collection* 9 in. by 6¼. 1
- 1391 WOODY SCENERY, in the centre, a lake, *freely drawn in bistre, with a Rembrandtish effect; on the back, Studies of Dogs, in red chalk*  
*from the Richardson and Bouverie collections* 13½ in. by 9. 1

## DRAWINGS—continued.

- 1392 MERCURY AND ARGUS. A highly finished landscape; they are seated together on the ground, one playing on the flute, the other asleep, surrounded by cattle, &c.  
*pen washed, heightened with white, on grey paper; signed, in front, "Claudio Lorraine," on the back, "Claude Gellée det Lorraine, Roma, 1647"* 14½ in. by 9½. 1
- 1393 SHEPHERDESSES, ONE PLAYING ON THE FLUTE. A landscape with a one-arched bridge in the middle distance; a running stream in the foreground  
*free pen and sepia washed; signed, "Claudio Lorenze"; from the Richardson collection* 10 in. by 7¼. 1
- 1394 DAVID'S TRIUMPH. A procession headed by several females dancing, a man carrying the head of Goliath on a pole, proceeding out of the gate of a city into a fine open country; with mountains in the distance; a cluster of trees in the middle distance. The following is written in Claude's hand-writing, "Quando David andar in Jerusalem," &c.  
*pen and sepia washed, heightened with white* 14 in. by 9. 1
- 1395 THE FISHERMEN. A landscape, with a clump of trees in the middle distance; mountains in the extreme distance; a river in the foreground, with two fishermen; signed, "Claudio fecit iv. Rome."  
*pen and sepia washed* 8 in. by 6. 1
- 1396 AN OPEN COUNTRY, with trees; a wooden bridge in the centre of the composition; a man on horseback in the foreground  
*free pen washed, on grey paper* 11¼ in. by 8½. 1
- 1397 JACOB AND THE ANGEL. A landscape, early morning, with Jacob and the Angel; trees and water in the foreground; in the middle distance, shepherds with flocks; in the extreme distance, a ruined temple and mountainous scenery  
*highly finished pen washed, heightened with white; signed "Claudio in. fecit"; from the Richardson collection* 13½ in. by 9¾.
- \* \* \* At the back is written, in the artist's hand-writing, "Representa l'Alba del Giorno, l'Angelo e Giacob," Claudio Gellée inv. e fecit.
- The Study, *in bistre washed*, of the figures of Jacob and the Angel, which appear in the foreground of the above drawing  
*from the Roscoe and Cosway collections* 2¼ in. by 1½. 2



DRAWINGS—*continued.*

- 1398 A SEAPORT, with part of a Roman temple  
*free pen washed; from the Richardson and Bouverie col-  
 lections* 5 in. by 7. 1
- 1399 A SEAPORT, with Classical buildings  
*free pen and bistre; from the Bouverie collection* 5 in. by 7 $\frac{1}{4}$ . 1
- 1400 VIEW OF THE COLISEUM, with three trees in the centre  
*from the Richardson and Bouverie collections* 5 $\frac{3}{4}$  in. by 5 $\frac{1}{4}$ . 1
- 1401 AN ITALIAN VILLAGE. A river in the middle distance,  
 running the full-length of the drawing; on the banks, a  
 village with trees, with distant mountains  
*pen and sepia; from the Richardson and Bouverie collections*  
 6 in. by 4 $\frac{3}{4}$ . 1

## DRAWINGS BY HOLLAR.

- 1403 A VIEW OF ALGIERS, and a Town on the Rhine  
*pen washed* 2
- 1404 VIEW OF BERGEN OP ZOOM; and other Towns on the  
 Scheldt  
*pen washed; from the Esdaile and Thane collections* 6
- 1405 VIEW OF STERERECK, on the Danube  
*pen washed, and tinted* 9 $\frac{1}{4}$  in. by 4. 1
- 1406 VIEW OF THE PIAZZA, IN A GERMAN TOWN; a great  
 crowd attending an execution, *pen and sepia* 9 $\frac{1}{4}$  in. by 4 $\frac{3}{4}$ . 1
- 1407 VIEW OF OBER ALTESCH, on the Dauube  
*pen and india ink, slightly tinted* 9 in. by 4. 1
- 1408 VIEW OF CAMPERN, on the Rhine  
*pen washed, slightly tinted; from the Esdaile collection*  
 6 $\frac{3}{4}$  in. by 2 $\frac{1}{2}$ . 1
- 1409 VIEW OF A SEA-PORT TOWN IN HOLLAND; a wind-  
 mill in the foreground; with numerous shipping  
*pen washed, slightly tinted* 11 in. by 6. 1
- 1410 VIEW OF HOLTZFORT, on the Duren  
*pen and sepia* 7 $\frac{1}{2}$  in by 4. 1
- 1411 VIEW OF OMMENBERG, *pen and sepia, slightly washed* 1

## DRAWINGS BY PARMIGIANO.

- 1412 A FEMALE, with her arms extended over an open space, appa-  
 rently intended as a design for a frontispiece; the head of a  
 dog is seen on the right hand corner  
*red chalk; from the Richardson collection* 8 $\frac{1}{4}$  in. square. 1

DRAWINGS—*continued.*

- 1413 DESIGN FOR A MONUMENT  
*pen washed, heightened with white, paper tinted red; from the  
 Sir P. Lely and Richardson collections*  $4\frac{3}{4}$  in. by  $7\frac{1}{4}$ . 1
- 1414 DESIGN FOR A MONUMENT. A female figure reposing  
 on a slab, with two Angels supporting a tablet, with the  
 letters D.O.M. above; the Virgin and Child in a wreath of  
 laurels, with two Angels  $8\frac{1}{2}$  in. by  $10\frac{1}{2}$ . 1
- 1415 PROFILE OF A MAN, *chalk heightened with white*  
*from Sir T. Lawrence's collection*  $4\frac{1}{2}$  in. by 7. 1
- 1416 A FULL-LENGTH ANATOMICAL FIGURE, with other  
 Sketches, *in free pen*; on the reverse, Studies, *in red chalk*  
 $6\frac{3}{4}$  in. by  $10\frac{1}{2}$ . 1
- 1417 VIRGIN, CHILD, AND ST. JOHN  
*pencil washed*  $3\frac{3}{4}$  in. by 5. 1
- 1418 A BOATMAN, navigating a boat, with three travellers seated  
*pen washed; from the collections of Sir P. Lely and Benjamin  
 West* 8 in. by  $10\frac{3}{4}$ . 1
- 1419 A CAVALIER, OF THE 16TH CENTURY, on horseback, *in pen  
 and red chalk*; on the reverse, a Roman Soldier, on horse-  
 back  
*from the collections of Sir P. Lely and Richardson*  
 $5\frac{1}{4}$  in. by  $7\frac{1}{4}$ . 1
- 1420 THE DEATH OF THE VIRGIN, *in pen*  $4\frac{1}{2}$  in. by 6. 1

## PIETRO PERUGINO.

- 1421 A FULL-LENGTH FIGURE OF A NUN, in a cap and  
 cloak, looking to the left. One of the figures in Perugino's  
 fresco at Perugia  
*pen and sepia, heightened with white; from the Richardson  
 Collection*  $6\frac{1}{2}$  in. by 11. 1

## RAFFAELLE.

- 1422 A MAN ON HORSEBACK, CARRYING A STANDARD, ON  
 WHICH IS THE MEDICEAN ARMS, followed by seventeen  
 cavaliers  
*in red chalk, heightened with white, on prepared paper*  
 16 in. by 9. 1



DRAWINGS—*continued.*

- 1423 SKETCHES OF ARCHITECTURAL ORNAMENTS, WITH  
WRITING IN RAFFAELLE'S AUTOGRAPH  
*from the Roscoe Collection*  $10\frac{1}{4}$  in. by  $16\frac{1}{2}$ . 1
- 1424 TWO HEADS OF MEN, one looking to the right, the other  
to the left  
*on prepared paper, black chalk washed, heightened with white*  
 $10\frac{1}{2}$  in. by  $7\frac{1}{2}$ . 1
- 1425 A LANDSCAPE, rising ground, with trees  
*in pen* 8 in. by  $10\frac{1}{2}$ . 1
- 1426 A LANDSCAPE, with mountainous scenery; in the middle  
distance, a village, with trees and a bridge  
*pen*  $10\frac{1}{2}$  in. by  $7\frac{1}{4}$ . 1
- 1427 THE ALMIGHTY, SURROUNDED BY ANGELS (The Creation  
of the World)  
*pen and sepia, heightened with white; from the Collection of*  
*Count Geloso* 8 in. diameter. 1
- 1428 PORTRAIT OF A CARDINAL, in profile, looking to the  
right, *red chalk*  $10\frac{1}{4}$  in. by 14. 1
- 1429 JURISPRUDENCE, *study in red chalk* 14 in. by 7. 1
- 1430 FOUR WHOLE LENGTH FIGURES, males and females  
*in pen*  $4\frac{1}{2}$  in. by  $5\frac{1}{2}$ . 1
- 1431 ST. GEORGE, *study in pen, 4 in. by 3; from Paul Sandby's*  
*Collection*  
Study for one of the Apostles, the body without the head, *in*  
*pen,  $4\frac{1}{2}$  in. by  $7\frac{1}{2}$*  2

## ANDREA DEL SARTO.

- 1432 THE SALUTATION. The Virgin and Elizabeth meeting; a  
male figure in the background; on the reverse, several  
Sketches of Figures; *in red chalk* 7 in. by  $8\frac{1}{2}$ . 1
- 1433 PORTRAIT OF A YOUNG FEMALE  
*in red chalk*  $8\frac{1}{4}$  in. by  $10\frac{3}{4}$ . 1
- 1434 AN OLD MAN, CARRYING A PARCEL, with other figures  
*in red chalks* 8 in. by 10. 1

## PIETRO PERUGINO.

- 1435 HEAD OF AN OLD MAN  
*pen and sepia, heightened with white* 8 in. by  $9\frac{1}{2}$ . 1

DRAWINGS—*continued.*

## SALVIATI.

- 1436 AN ITALIAN LANDSCAPE, with buildings, trees, &c. ; in the distance a town, *from the Mariette Collection* 1

## CESARE DA SESTO.

- 1437 ST. JOHN THE BAPTIST, full-length study  
*in red chalk*  $6\frac{1}{2}$  in. by 10. 1

## DESIDERIO DA SETTIGNANO.

- 1438 DESIGN FOR AN ALTAR PIECE. The Infant Christ, standing on a cup or chalice, supported by two angels ; below, two other angels, with candelabra in their hands ; ornamental columns on each side, with St. John the Baptist in one of the niches  
*pen and sepia, washed*  $13\frac{1}{2}$  in. by 19. 1
- 1439 DESIGN FOR AN ALTAR PIECE. At the top the Almighty, supported by Cherubin, angels bearing a crown ; the altar is surrounded by ornamental columns ; in the niches are four saints  
*pen and sepia, washed* 13 in. by 19. 1

## BALDASSARE DA SIENA.

- 1440 A FEMALE, SEATED, a book in one hand, a serpent in the other, *red chalk*  $7\frac{1}{4}$  in. by  $9\frac{3}{4}$ . 1

## LUCA SIGNORELLI.

- 1441 STUDY OF THREE MALES AND A FEMALE, for a picture, formerly in the possession of Sig. Mariani Citta di Castello, (*it is mentioned by Vasari*) ; on the reverse, a Bishop in his pontificals  $9\frac{3}{4}$  in. by 15. 2

## TITIAN—CONTINUED.

- 1442 VENUS AND ADONIS. The goddess is lying naked to the right ; Adonis, with his dogs, to the left ; fine open landscape, with water, buildings, trees, &c., *pen* 15 in. by 9. 1



DRAWINGS—*continued.*

- 1443 AN OLD MAN, with a beard, seated cross-legged  
*free pen ; from the Richardson Collection* 7 $\frac{1}{4}$  in. by 8. 1
- 1444 MAN IN CONVERSATION  
*slight sketch in pen* 4 in. by 3 $\frac{3}{4}$ . 1
- 1445 HEAD OF A MAN, looking to the left ; a cap on his  
 head  
*black chalk, heightened with white, slightly washed, on grey  
 paper ; from the Richardson, Bouverie, and J. P. Zoames'  
 Collections* 9 in. by 10 $\frac{3}{4}$ . 1
- 1446 A BISHOP, IN HIS ROBES, kneeling on clouds, with his hand  
 extended  
*black chalk, heightened with white, on grey paper ; from the  
 Lancrinck Collection* 10 in. by 14 $\frac{1}{2}$ . 1
- 1447 A LANDSCAPE, with a shepherd and his flock in the fore-  
 ground, with rocks, trees, river, &c.  
*from the Lely and Esdaile Collections* 15 in. by 9 $\frac{1}{2}$ . 1
- 1448 ISABELLA SFORZA, DUCHESS OF MILAN  
*in red chalk ; from the Ottley, Lawrence, and Esdaile Collec-  
 tions* 5 in. by 6. 1
- 1449 A STUDY OF AN OLD OAK, filling the whole of the left  
 side of the drawing ; buildings in the distance  
*from the Lawrence, Mariette, and Esdaile Collections*  
 10 in. by 15. 1
- 1450 SEVERAL FULL-LENGTH FIGURES IN CONVERSA-  
 TION, *red chalk* 5 $\frac{1}{2}$  in. by 4 $\frac{1}{2}$ . 1
- 1451 A LANDSCAPE, with a clump of trees, on a rising ground ;  
 to the right, a water mill ; to the left, trees extending to  
 the top of the composition ; a mountainous background  
*in pen ; from the Denon Collection* 20 $\frac{1}{2}$  in. by 15. 1
- 1452 A LANDSCAPE, with a man playing on the violin ; a female  
 to the left, half naked, with a flute in her hand ; sheep, with  
 clusters of trees and buildings in the distance  
*in pen* 9 in. by 8 $\frac{1}{2}$ . 1
- 1453 A LANDSCAPE, with the Holy Family seated, to the right ;  
 in the foreground, St. Joseph giving an apple to the Infant  
 Saviour ; St. John fondling a lamb ; two angels with a cross  
 on the clouds ; trees, buildings, &c. 11 $\frac{1}{2}$  in. by 8. 1

DRAWINGS—*continued.*

- 1454 A LANDSCAPE, with the Repose in Egypt. St. Joseph seated to the right. The Virgin and Child in the centre; the ass grazing to the left; rocky scenery  
*in pen; from the Reynolds Collection* 12 in. by 8½. 1
- 1455 A LANDSCAPE, with trees and buildings, the sun rising behind distant mountains; to the right, washerwomen by the side of a river; to the left, on a rising ground, the Magdalen praying, *pen* 7½ in. by 13½. 1

END OF THE EIGHTH DAY'S SALE.



NINTH DAY'S SALE. *Wed*

## HOLLAR—continued.

| LOT  |      |                                                                                                                          |
|------|------|--------------------------------------------------------------------------------------------------------------------------|
| 17/- | 1456 | The Four Seasons, <i>fine old impressions</i> 4                                                                          |
| 6/   | 1457 | View in Whitehall, <i>the uncut plate</i> ; and other English Topography 6                                               |
| 20/  | 1458 | Topography of London, View of Tripoli, Map of Jamaica, &c. 7                                                             |
| 9/-  | 1459 | Warwick Castle, Hascomb Hall, Isle of Wight, Windsor, &c. 8                                                              |
| 16/  | 1460 | View of Bramber Castle, &c. 6                                                                                            |
| 5/   | 1461 | View of Windsor, Isle of Wight, Hascomb, Bramber, &c. 6                                                                  |
| 12/  | 1462 | Views of London, Islington, &c. 9                                                                                        |
| 24/  | 1463 | Views of Islington and environs, <i>fine old impressions</i> 6                                                           |
| 29/  | 1464 | Coronation of Charles II, Captain Kempthorn's Engagement, &c. 5                                                          |
| 16/  | 1465 | Views of Albury in Surrey 5                                                                                              |
| 95/  | 1466 | Views of London, before and after the Fire; Map of Great Britain, on which is a View of the Fire and Plan of Edinburgh 2 |
| 20/  | 1467 | Views of London and Westminster 11                                                                                       |
| 57/- | 1468 | Windsor Castle, St. George's Chapel, Exterior and Interior of Eton College, &c. 9                                        |
| 16/  | 1469 | Churches and Monuments in London 25                                                                                      |
| 42/  | 1470 | The Long View of Greenwich, and View and Plan of Chester 2                                                               |
| 63/  | 1471 | THE HARBOUR OF NEWCASTLE, with the blowing up of the Wreck, <i>curious and rare</i> , with manuscript description 1      |
| 42/  | 1472 | THE TOWN OF NEWCASTLE, its Plan, and Tyne River, <i>scarce</i> 1                                                         |
| 22/  | 1473 | VIEW OF ARUNDEL CASTLE, FIRST STATE, FINE AND RARE 1                                                                     |
| 11/  | 1474 | Views of Plymouth, Dover, Deal, Jersey, &c. 12                                                                           |
| 12/  | 1475 | A similar lot 14                                                                                                         |
| 15/  | 1476 | Duplicates of the above 24                                                                                               |

|           |      |                                                                                                            |    |
|-----------|------|------------------------------------------------------------------------------------------------------------|----|
| 20/       | 1477 | A large Outline of Mechlin Cathedral, <i>scarce</i>                                                        | 1  |
| 30/       | 1478 | Entry of the Count Tour and Taxis, <i>very fine</i>                                                        | 4  |
| 13/       | 1479 | The Proclamation of Peace at Brussels, <i>first state</i> ; View of<br>Tubinghen, <i>rare</i>              | 2  |
| 17/       | 1480 | The Proclamation of Peace at Brussels, <i>first state, very fine</i>                                       | 1  |
| 20/       | 1481 | Strasburg Cathedral, <i>fine and scarce</i>                                                                | 1  |
| 20/       | 1482 | PLAN AND VIEW OF THE CITY OF ARMENTIERS, in Flanders, on<br>two large sheets, <i>fine and scarce</i>       | 1  |
| 3/        | 1483 | The City of Candia, the Faro of Messina, Map of Jamaica,<br>&c.                                            | 4  |
| 8/        | 1484 | Plan and Views of Tangiers                                                                                 | 12 |
| 17/       | 1485 | View of a Convent in Germany                                                                               | 3  |
| 29/       | 1486 | PLAN OF MARDYK, <i>sold by Jenner, 1658, rare</i> ; SEA FIGHT AT<br>BUGIA, <i>scarce</i>                   | 2  |
| 42/       | 1487 | LARGE VIEW OF COLOGNE, ENCIRCLED BY COATS OF ARMS, on<br>three sheets joined, <i>fine and scarce</i>       | 1  |
| £ 5. 5. 0 | 1488 | VIEW OF HEIDELBERG<br><i>proof before the sky and inscription, rare</i>                                    | 1  |
| 2/        | 1489 | Various Plans of German Cities                                                                             | 6  |
| 4/        | 1490 | View of Cnaltzbach, on two sheets joined; Gratz in Styria, on<br>two sheets joined                         | 2  |
| 3/        | 1491 | View of the Grande Chartreuse, with the adjacent Mountains,<br>on three sheets; a smaller View of the same | 2  |
| 26/       | 1492 | VIEW OF COLOGNE, <i>first and second states</i> ; with a Plan of the<br>same, <i>all scarce</i>            | 3  |
| £ 6. 0. 0 | 1493 | VIEW OF LUCERNE<br>ONE BEFORE ANY LETTERS, <i>the other before the address, most<br/>rare</i>              | 2  |
| 31/       | 1494 | PROSPECT OF THE CHURCH OF MEERBECK in Flanders<br><i>proof before the dedication, rare</i>                 | 1  |
| 8/        | 1495 | Plans of Sieges, &c.                                                                                       | 4  |
| 2/        | 1496 | Plans of Pernambuco, Eneas' Navigation, &c.                                                                | 3  |
| 8/        | 1497 | Views of Germany, Italy, Holland, &c.                                                                      | 43 |
| 19/       | 1498 | A similar lot                                                                                              | 68 |
| 12/       | 1499 | Shipping, various, and Views in Holland                                                                    | 30 |
| 21/       | 1500 | SMALL OBLONG VIEWS NEAR STRASBURG<br><i>fine, with large margins</i>                                       | 12 |
| 6/        | 1501 | Views on the Danube, Germany, &c. <i>one a proof</i>                                                       | 20 |
| 13/       | 1502 | Various Views, Prague, Strasburg, &c.                                                                      | 31 |
| 29/       | 1503 | Strasburg Cathedral, small View of Dover, &c.                                                              | 8  |
| 52/       | 1504 | Views in Germany, on the Rhine, Holland, &c.<br><i>fine old impressions</i>                                | 41 |



|            |      |                                                                                           |    |
|------------|------|-------------------------------------------------------------------------------------------|----|
| 33/        | 1505 | View of the Interior of a German Village, <i>most rare</i>                                | 1  |
| 50/        | 1506 | A SET OF SIX SMALL VIEWS IN HOLLAND; THE SAME SET,<br>PROOFS BEFORE THE NAME              | 12 |
| 75/        | 1507 | A complete set of small Views in Germany, 1635                                            | 24 |
| 23/        | 1508 | A similar set, but not complete                                                           | 21 |
| 10/        | 1509 | Views of Dort, on the Rhine, in Ireland, &c.                                              | 6  |
| £ 5. 10. 0 | 1510 | ANTWERP CATHEDRAL<br>FIRST STATE, VERY FINE, WITH LARGE MARGIN                            | 1  |
| 20/        | 1511 | The Chateau de Mon Jarden, after Diepenbeke                                               | 4  |
| 12/        | 1512 | The Citadel and Town of Besançon, Plan of Breda, the Naval<br>Fight at Berghen            | 3  |
| 99/        | 1513 | PLAN OF THE TOWN OF FRIBOURG<br><i>before the inscription on the tablet to the right</i>  | 1  |
| 33/        | 1514 | VIEW OF THE TOWN OF MAYENCE<br><i>before the inscription on the tablet, &amp;c., rare</i> | 1  |

## ISRAEL VAN MECK.

|     |      |                                                                                  |   |
|-----|------|----------------------------------------------------------------------------------|---|
| 70/ | 1515 | THE COAT OF ARMS WITH THE BOY, AND THE ONE WITH THE<br>GRIFFIN, <i>both rare</i> | 2 |
|-----|------|----------------------------------------------------------------------------------|---|

## MARC ANTONIO RAIMONDI.

|            |      |                                                                                                                                                                                   |                                                                 |   |
|------------|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------|---|
| £ 5. 0. 0  | 1516 | JOSEPH AND POTIPHAR'S WIFE, after Raffaele (B. 9)<br><i>from De Valois and De Fries' Collection, very fine</i>                                                                    | 1                                                               |   |
| 82/        | 1517 | THE VIRGIN READING (B. 48), <i>very fine</i>                                                                                                                                      | 1                                                               |   |
| 25/        | 1518 | The Virgin and Child, after Raffaele (B. 61)                                                                                                                                      | 1                                                               |   |
| £ 6. 10. 0 | 1519 | The Virgin, with the Cradle (B. 63)                                                                                                                                               | 1                                                               |   |
| 1/         | 1520 | Two Copies of the Vierge au Bras Couvert, <i>one not mentioned<br/>by Bartsch</i>                                                                                                 | 2                                                               |   |
| £ 9. 0. 0  | 1521 | THE FIVE SAINTS, after Raffaele (B. 113), <i>fine</i>                                                                                                                             | 1                                                               |   |
| 42/        | 1522 | Our Saviour at the Samaritan's Table, after Raffaele (B. 27)                                                                                                                      | 1                                                               |   |
| 3/         | 1523 | Holy Family, with the Cradle; Six of the Apostles, after<br>Raffaele                                                                                                              | 7                                                               |   |
| £ 38       | —    | 1524                                                                                                                                                                              | St. CECILIA, after Raffaele (B. 116), <i>very fine and rare</i> | 1 |
| 11/        | 1525 | The Martyrdom of St. Felicité (B. 117), after Raffaele                                                                                                                            | 1                                                               |   |
| 84/        | 1526 | St. LUCY (B. 128), <i>fine</i>                                                                                                                                                    | 1                                                               |   |
| 84/        | 1527 | A similar one                                                                                                                                                                     | 1                                                               |   |
| 21/        | 1528 | St. MARY OF EGYPT, INSCRIBED S. MARIA. EGIPTICA.,<br>she is represented naked, with her hair floating over her<br>body, glory surrounding her head, <i>not noticed by Bartsch</i> | 1                                                               |   |
|            |      |                                                                                                                                                                                   | 1½ in. by 3¼. 1                                                 |   |

- 21/ 1529 St. Lawrence (*B. 155*) 1
- 25/ 1530 St. ANTHONY, INSCRIBED S. ANTONIVS; he is represented standing, a glory surrounding his head, a stick in his hand, and the pig to the right, *not noticed by Bartsch*  
1½ in. by 3¾. 1
- 42/ 1531 St. MARY MAGDALEN, INSCRIBED S. MAGDALENA; she is represented naked, with her hair falling over her body; a vase in her right hand, *undescribed by Bartsch*  
1½ in. by 3¾. 1
- 47/ 1532 St. MARTHA (*B. 182*) 1
- 60/ 1533 St. JOB (*B. 153*) 1
- 13/ 1534 St. SIMON, after Raffaele (*B. 133*) 1
- 20/ 1535 St. MATTHEW, after Raffaele (*B. 131*) 1
- 8/ 1536 St. PETER, after Raffaele (*B. 125*) 1
- 9/ 1537 St. PAUL, after Raffaele (*B. 136*) 1
- 80/ 1538 St. BARBE (*B. 120*) 1
- 50/ 1539 SAINT PAUL THE FIRST HERMIT, INSCRIBED S. PAULUS. PRI. HER.  
He is represented with a glory encircling his head, clothed in sack cloth, a stick in his hand, *unnoticed by Bartsch*  
1½ in. by 3¾. 1

## DRAWINGS—CONTINUED.

## JULIO ROMANO.

- 9/ 1540 NEPTUNE IN HIS CHARIOT, drawn by sea horses, he is standing to the right urging his horses with his trident, *pen and sepia washed*; on the reverse a sketch in pen of a naked Man drawing a bow, style of Michael Angelo  
16 in. by 11. 1

## GUIDO RENI.

- 2/ 1541 THE HEAD OF NESSUS  
*in black chalk, the paper tinted; from the collection of Count Geloso*  
9¼ in. by 13. 1

## LUCAS VAN LEYDEN.

- £18.10.0 1542 PORTRAIT OF ADOLPH HILLHAVIUS, a Poet  
*silver pen*  
5½ in. by 8. 1

## LOGGAN.

- 6/ 1543 PORTRAIT OF A GENTLEMAN  
*highly finished in pencil (framed)* 1



DRAWINGS—*continued.*

## ROWLANDSON.

|     |      |                                                                          |                                           |   |
|-----|------|--------------------------------------------------------------------------|-------------------------------------------|---|
| 6/  | 1544 | The Basin in the Green Park, <i>pen washed</i>                           | 10 $\frac{1}{4}$ in. by 6 $\frac{3}{4}$ . | 1 |
| 80/ | 1545 | Relieving Guard opposite the Horse Guards in the Park<br><i>coloured</i> | 12 in. by 7 $\frac{1}{2}$ .               | 1 |
| 9/  | 1546 | George III hunting in Windsor Great Park<br><i>pen washed and tinted</i> | 11 in. by 7.                              | 1 |

## PERIGNON, 1759.

|     |      |                                                                                                                            |   |                 |
|-----|------|----------------------------------------------------------------------------------------------------------------------------|---|-----------------|
| 56/ | 1547 | Botanical Plants<br><i>highly finished in colours, on grey paper; from the collection of<br/>Lord Bute and Mr. Esdaile</i> | 2 | <i>Whithead</i> |
|-----|------|----------------------------------------------------------------------------------------------------------------------------|---|-----------------|

## OTTAVIO LEONE.

|      |      |                                                                                              |    |  |
|------|------|----------------------------------------------------------------------------------------------|----|--|
| 14/  | 1548 | Portraits of Italian Ladies<br><i>in black chalk, heightened with white, on grey paper</i>   | 9  |  |
| 35/  | 1549 | A similar lot                                                                                | 16 |  |
| 13/  | 1550 | Portraits of Florentine Ladies<br><i>in black and coloured chalks, heightened with white</i> | 5  |  |
| 13/  | 1551 | Portraits of Dignitaries of the Church, &c. <i>in pen and pencil</i>                         | 11 |  |
| 3/   | 1552 | Portraits of Cardinals, &c. <i>in pencil, heightened with white</i>                          | 50 |  |
| 5/   | 1553 | Portraits of Florentine Nobility, <i>on brown paper</i>                                      | 15 |  |
| 107/ | 1554 | Florentine Nobility, <i>on grey paper</i>                                                    | 14 |  |
| 23/  | 1555 | Ladies, Gentry and Clergy                                                                    | 17 |  |

## DRAWINGS BY CLAUDE—CONTINUED.

|         |      |                                                                                                                              |                             |   |
|---------|------|------------------------------------------------------------------------------------------------------------------------------|-----------------------------|---|
| 30/     | 1556 | FOREST SCENERY, female figures in Classical Costume<br><i>free pen washed</i>                                                | 7 $\frac{1}{2}$ in. by 16.  | 1 |
| 11/     | 1557 | A LANDSCAPE, an open country, with mountains in the<br>distance, <i>in pen and sepia</i>                                     | 7 in. by 5.                 | 1 |
| 22/     | 1558 | A LANDSCAPE, fine open country, with mountains in the<br>distance, <i>pen and sepia</i>                                      | 12 in. by 7 $\frac{3}{4}$ . | 1 |
| 5. 5. 0 | 1559 | VIEW AT TERRACINA, with a beautiful study of a palm<br>tree in the centre of the composition<br><i>pencil, pen and sepia</i> | 8 $\frac{1}{2}$ in. by 12.  | 1 |
| 33/-    | 1560 | VIEW ON THE TIBER, with mountains in the distance<br><i>a slight sketch in sepia</i>                                         | 7 $\frac{1}{2}$ in. by 5.   | 1 |

DRAWINGS—*continued.*

- $\pounds 8.12.0$  1561 VILLAGE IN THE ENVIRONS OF ROME, a female drawing water at a well in the foreground, a tree filling the half side of the drawing to the left  
*pen and sepia; from the Collection of Paul Sandby*  
 $12\frac{1}{4}$  in. by  $8\frac{3}{4}$ . 1
- $\pounds 18.0.0$  1562 ARGUS, a splendid landscape, with the two figures by the side of a bull, a cluster of trees to the left, classical buildings to the right, a river in the centre, and a mountainous distance, on a stone to the right "Claudio in. Roma"  
*highly finished in pen and sepia, heightened with white; from the Bouverie collection*  
 $15\frac{3}{4}$  in. by 10. 1
- $\pounds 5.12.0$  1563 WOODY SCENERY, two figures to the right  
*highly finished pen and sepia, signed "Claude L."*  
 $15$  in. by  $10\frac{1}{4}$ . 1
- $\pounds 25.0.0$  1564 SACRIFICE TO APOLLO. A splendid and classical landscape, the temple of Apollo surrounded by trees, to the left a cluster of trees, buildings and mountain in the distance  
*pen and bistre, highly finished; from the Lawrence and Esdaile Collections*  
 $15\frac{1}{2}$  in. by  $10\frac{3}{4}$ . 1
- $75/$  1565 CHRIST AND THE DISCIPLES AT EMMAUS. A Landscape with trees, a lake and mountainous distance. The Saviour and Disciples walking to the left  
*pen and sepia washed, at the back "Claudio Gellee in. Roma, 1661;" from the Esdaile, Richardson, Hone, and Lawrence Collections*  
 $9\frac{1}{2}$  in. by  $7\frac{3}{4}$ . 1
- $\pounds 70.0.0$  1566 EMBARCATION OF ST. URSULA. An elaborate study for the picture in the National Gallery; the Saint attended by a numerous train of followers is descending a flight of steps  
*a highly finished drawing in sepia washed; from the West Collection*  
 $10\frac{1}{2}$  in. by  $16\frac{1}{4}$ . 1
- $5/$  1567 A LANDSCAPE, broken ground, covered with underwood; a castellated building in the distance  
*in crayon, heightened with white*  
 $13$  in. by  $9$ . 1
- $60/$  1568 A WOODED LANDSCAPE, with a distant view of the sea seen through a group of trees; in the foreground are several figures crowned with leaves  
*a highly finished pen drawing*  
 $16\frac{3}{4}$  in. by  $10\frac{1}{2}$ . 1
- $63/$  1569 A COAST SCENE, with figures and shipping, on the shore a ruined temple surrounded by trees  
*in pen washed*  
 $10\frac{1}{2}$  in. by  $7$ . 1



DRAWINGS—*continued.*

- £ 5 1570 AN INCIDENT IN THE HISTORY OF PEGASUS. The landscape represents a sea shore, with trees and rocks of singular form  
*on grey paper, heightened with white, signed "Claudio fecit;" from the Richardson and Bouverie Collections* 13 in. by 10. 1
- £ 42. 1571 THE SHEPHERD AND HIS FLOCK. A shepherd seated by the side of a brook, goats grazing, trees to the left, in the middle buildings, in the distance mountains  
*pen and bistre, heightened with white; from the collections of Esdaile and Lawrence* 12 in. by 8½. 1
- £ 23. 1572 THE RISING SUN. A splendid landscape; a cluster of trees in the centre, classical buildings to the right, in the middle distance an aqueduct and the sun rising from the ocean  
*pen and bistre washed; from the Bordigue Collection* 16 in. by 10½. 1
- £ 66 1573 THE SETTING SUN. A classical landscape, cluster of trees; to the right fine open country with a round bridge, mountains in the distance, sun disappearing behind them  
*pen and sepia, highly finished, at the back is written Claude Gelée inv. in Roma, 1666* 12½ in. by 8½. 1

## WILLIAM VANDEVELDE.

- 11/ 1574 DUTCH FISHING BOATS in a Calm  
*pen and pencil* 8½ in. by 6. 1
- 10/ 1575 A SEA FIGHT  
*pen, pencil and indian ink* 16 in. by 6. 1
- 11/ 1576 DUTCH FISHING BOATS  
*pen and indian ink* 12 in. by 7½. 1
- 90/ 1577 VIEW OFF THE DUTCH COAST, with numerous fishing and other boats in a calm  
*pen and indian ink washed, signed W. V. V. f.* 16 in. by 5½. 1
- 11/ 1578 A DUTCH MAN OF WAR, with other vessels  
*pen and indian ink* 11¾ in. by 7½. 1
- 23/ 1579 ENGLISH VESSELS ON THE COAST OF SCHEVELING, attending the Embarcation of Queen Mary  
*pen and indian ink* 17 in. by 10½. 1
- 16/ 1580 A FISHING BOAT in full sail  
*pen and indian ink, signed W. V. V. f.* 8½ in. by 7¾. 1

DRAWINGS—*continued.*

|     |      |                                                                                                              |                 |   |
|-----|------|--------------------------------------------------------------------------------------------------------------|-----------------|---|
| 16/ | 1581 | FISHING BOATS on the British Coast<br><i>pen and indian ink</i>                                              | 9½ in. by 7.    | 1 |
| 6/  | 1582 | DUTCH SHIPPING in a fresh breeze<br><i>pencil highly washed</i>                                              | 15¾ in. by 9½.  | 1 |
| 7/  | 1583 | THE HULK OF A SHIP, an elaborate drawing<br><i>pen, pen and indian ink</i>                                   | 18 in. by 13.   | 1 |
| 35/ | 1584 | A SEA FIGHT<br><i>very fine, pen and indian ink</i>                                                          | 15 in. by 7½.   | 1 |
| 3/  | 1585 | MEN OF WAR and Sailing Boats<br><i>in indian ink</i>                                                         | 13 in. by 9.    | 1 |
| 3/  | 1586 | SHIPPING, <i>in indian ink</i>                                                                               | 11 in. by 9.    | 1 |
| 5/  | 1587 | VIEW ON THE DUTCH COAST, with shipping<br><i>pen slightly washed, signed W. V. V. f.</i>                     | 1665            | 1 |
| 40/ | 1588 | THE NAVAL BATTLE between the English and Dutch,<br>January 3, 1666<br><i>pen and indian ink</i>              | 66 in. by 9.    | 1 |
| 32/ | 1589 | A DUTCH MAN OF WAR firing a salute, with other vessels<br>and boats<br><i>indian ink, signed W. V. V. f.</i> | 16 in. by 10.   | 1 |
| 5/  | 1590 | DUTCH BOATS AND SHIPPING<br><i>pen and indian ink</i>                                                        | 16 in. by 5½.   | 1 |
| 4/  | 1591 | THE HULK OF A MAN OF WAR<br><i>in pen, pencil and indian ink</i>                                             | 14 in. by 9½.   | 1 |
| 8/  | 1592 | MAN OF WAR, <i>sketch in pencil</i>                                                                          | 12½ in. by 9¼.  | 1 |
| 6/  | 1593 | THE DUTCH COAST, with fishing boats<br><i>pen and indian ink, signed W. V. V. f.</i>                         | 17¼ in. by 7.   | 1 |
| 13/ | 1594 | HULK OF A MAN OF WAR. An elaborate drawing<br><i>pen and indian ink</i>                                      | 20¼ in. by 10¾. | 1 |

## DRAWINGS BY TITIAN—CONTINUED.

|     |      |                                                                                                                                                |               |   |
|-----|------|------------------------------------------------------------------------------------------------------------------------------------------------|---------------|---|
| 33/ | 1595 | A FOREST. A fine study of trees, a stag in the middle<br>distance, with two boys peeping through the trees in the<br>distance, <i>free pen</i> | 11 in. by 17. | 1 |
| 31/ | 1596 | A FARM HOUSE in the distance, stumps of trees in the<br>foreground<br><i>in pen; from the Lawrence and Esdaile Collections</i>                 | 6 in. by 4.   | 1 |



DRAWINGS—*continued.*

- 32/ 1597 A BATTLE PIECE. A most spirited drawing; a bridge in the centre of the composition, with soldiers passing over, and on each side of the river soldiers fighting, at the left hand corner a soldier pointing a cannon  
*pen washed, heightened with white; from the Lawrence and Esdaile Collections* 9½ in. by 7¾. 1
- £ 6. 6. 0 1598 CONVERSION OF SAUL. A spirited drawing; the horse has fallen, Saul falling from the horse, is looking up as if dazzled by the light  
*in black chalk, on grey paper, washed; from the Richardson, West, Lawrence and Esdaile Collections* 10 in. by 10¾. 1
- 22/ 1599 THE HOLY FAMILY. The Virgin seated with the Infant Jesus in her arms, Joseph to the left kneeling, St. John to the right  
*red chalk, washed with sepia* 7 in. by 5½. 1
- 6/ 1600 JUPITER AND IO. Io is lying on a bank, with Jupiter and the eagle by her side, Cupid sleeping to the left  
*black and white chalk; from the De Fries, Lawrence and Esdaile Collections* 5¾ in. by 6. 1
- 42/ 1601 A LANDSCAPE. Rocky scenery, with water in the foreground, buildings in the distance, a man on horseback to the left, *free pen* 11¾ in. by 8¼. 1
- 24/ 1602 A STUDY FOR TWO FIGURES for the St. Peter Martyr  
*pen washed; from the Lawrence and Esdaile Collections* 5½ in. by 5. 1
- £ 15. 15. 1603 A LANDSCAPE, with trees, mountains and buildings in the distance, in the foreground to the left a male and female seated, pointing to five horsemen proceeding to the left  
*pen, from the Esdaile Collection* 11 in. by 7½. 1
- 24/ 1604 THE HOLY FAMILY, *free pen* 5½ in. by 4.  
THE HOLY FAMILY, St. Joseph kneeling 5 in. by 5½. 2
- \*.\* The latter from the Lawrence and Esdaile Collections.
- 90/ 1605 A BEAR walking to the right  
*in pen; from the De Fries, Lawrence and Esdaile Collections* 6 in. by 4¾. 1
- 20/ 1606 A LANDSCAPE. A pen sketch of trees, with a rocky foreground 4½ in. by 8. 1
- 3/ 1607 A HILLY LANDSCAPE, with buildings and trees  
*pen* 12 in. by 5. 1

DRAWINGS—*continued.*

- 5/ 1608 STUDIES OF DONKEYS  
*in black chalk; from the Lawrence and Esdaile Collections*  
4½ in. by 7. 1
- 21/ 1609 TWO MALES AND A FEMALE seated at a table  
*pen; from the West, Lawrence and Esdaile Collections*  
5 in. by 3½. 1
- £10 1610 THE BAPTISM OF OUR SAVIOUR. In a hilly landscape,  
with buildings and trees, the Saviour is standing in the  
water, on the left St. John pouring water over his head  
*free pen* 10¾ in. by 7½. 1
- 32/ 1611 AN ACADEMY FIGURE seen from the back  
*in black and white chalk, on grey paper* 13½ in. by 8½. 1
- 5/ 1612 DRESS OF A VENETIAN SENATOR  
*black chalk, on grey paper; from the Reynolds Collection*  
10½ in. by 16½. 1
- 22/ 1613 AN OLD MAN with a large beard  
*free pen; from the Richardson Collection* 8 in. by 10½. 1
- £30.0.0 1614 RUGGIERO AND ANGELICA. Angelica on the ground  
lying naked to the left, the dragon in the centre, Ruggiero  
in the clouds on a flying dragon; a splendid landscape, with  
castles, a bridge, ruins, &c.  
*from the P. Mariette Collection* 16 in. by 10. 1
- \*\*\* This drawing has been engraved by C. Cort.

## TOBIAS STIMMER.

- 9/ 1615 A Coat of Arms in the centre, surrounded by allegorical figures,  
the date 1599 and monogram in the centre at bottom  
*pen and indian ink* 12 in. by 16. 1
- 9/ 1616 A COAT OF ARMS in the centre, surrounded by sportsmen,  
men, animals with rabbit hunting at the top 11¾ in. by 15. 1
- 20/ 1617 A LADY IN SPLENDID COSTUME, surrounded by ornaments in  
the centre, with allegorical figures on each side of the  
drawing, at the top a hunting party  
*pen washed, with date 1583* 13½ in. by 16. 1
- 14/ 1618 DESIGN FOR PAINTED GLASS. To the left a Swiss  
soldier, with halbert in hand, in an ornamental border in a  
scroll, at the bottom the date 1583  
*pen finished in indian ink* 9¼ in. by 13¼. 1



DRAWINGS—*continued.*

- 3/ 1619 A COAT OF ARMS in the centre, allegorical figures to the right, *pen* 12 in. by 16. 1
- 26/ 1620 A SACRIFICE, several figures 12½ in. by 16½. 1
- 20/ 1621 DESIGN FOR A GLASS WINDOW, a man in armour with a flag; armorial bearings; a battle at the top  
*in pen* 11¼ in. by 16½. 1
- 22/ 1622 A DESIGN FOR PAINTED GLASS, with figures and armorial bearings, *in pen* 11¼ in. by 16½. 1

## MARTIN SCHOEN.

- 2/ 1623 A MALE AND FEMALE SAINT, ornaments, &c.  
*in pen* 10 in. by 8. 1

## SNYDERS.

- 37/ 1624 A VENETIAN VASE, filled with fruit and flowers  
*pen washed with sepia; from the Richardson and Uvedale Price Collections* 14½ in. by 11. 1

## TERBURG.

- 7/ 1625 THE MUSIC MASTER. A Lady playing on a guitar, her master standing behind her  
*pen and indian ink* 5 in. by 7¼. 2

## TINTORETTO.

- 80/ 1626 THE BATTLE ON THE BRIDGE, VENICE. Several soldiers on a bridge fighting, a gondolier in the foreground,  
*pen and sepia washed, on grey paper; on the reverse an Architectural Design* 10¾ in. by 15½. 1
- 17/ 1627 THE ADORATION OF THE SHEPHERDS  
*pen and sepia, on tinted paper* 7 in. by 6½. 1
- 21/ 1628 MOSES RECEIVING THE TABLES OF THE LAW ON MOUNT SINAI. The Prophet is kneeling with his arm outstretched and surrounded by several figures  
*pen and sepia tinted* 16 in. by 8¼. 1
- 46/ 1629 CHRIST'S AGONY IN THE GARDEN  
*pen and sepia* 8 in. by 11½. 1
- 16/ 1630 THE LAST SUPPER  
*in pen and sepia* 15½ in. by 8½. 1

## DRAWINGS BY RAFFAELLE—CONTINUED.

- 72/ 1631 A STONE BALUSTRADE, WITH FOUR CUPIDS  
*pen and bistre washed* 11 in. by 6 $\frac{3}{4}$ . 1
- 60/ 1632 A HAND LARGER THAN NATURE  
*pen tinted in colours; from the Collections of Sir J. Reynolds  
 and Richardson* 9 $\frac{1}{4}$  in. by 8 $\frac{1}{2}$ . 1
- 22/ 1633 PORTRAIT OF A BISHOP IN HIS PONTIFICAL  
 ROBES  
*from the Richardson and Roscoe Collections* 6 $\frac{3}{4}$  in. by 10 $\frac{1}{4}$ . 1
- £ 5 . 5 . 6 1634 THE HOLY FAMILY, AN OVAL  
*in black chalk; from the Cosway Collection* 9 $\frac{1}{4}$  in. by 7 $\frac{1}{2}$ . 1
- \* \* \* The original picture is at Munich.

END OF THE NINTH DAY'S SALE.



TENTH DAY'S SALE. *Thurs*

## MISCELLANEOUS ENGRAVINGS.

## LOT

- |      |                                                                                                                           |    |
|------|---------------------------------------------------------------------------------------------------------------------------|----|
| 1636 | A curious Collection of Broad-sides, Play Bills, Songs, &c.                                                               |    |
| 1637 | Cuttings from Newspapers, Caricatures, &c.                                                                                |    |
| 1638 | Lithographs, by Le Comte, Valerio, &c.                                                                                    | 9  |
| 1639 | The Italian Series of the Tresor de Numismatique et Glyptique                                                             |    |
| 1640 | A Set of Etchings of Shipping, by Bonaventure, Peeters, <i>scarce</i>                                                     | 6  |
| 1641 | The Heroes of Waterloo, after Knight, R.A., <i>unfinished proof</i> ,<br>with the Key                                     | 2  |
| 1642 | The Queen's Pets, after Landseer, by C. Lewis, <i>proof</i>                                                               | 1  |
| 1643 | The Virgin with the Body of Our Saviour, by Nicholas Beatri-<br>cius, <i>fine and rare</i>                                | 1  |
| 1644 | The Last Judgment, after M. Angelo, by Kartarius, <i>scarce</i>                                                           | 1  |
| 1645 | St. Nicholas, after Parmigiano, by B. del Moro, <i>first state</i> ; and<br>another, by the Master of the Monogram I.H.S. | 2  |
| 1646 | St. Francis supported by an Angel, etched by the Canon Don<br>Vicenzio Valeri, <i>very rare</i>                           | 1  |
| 1647 | Jonah, after M. Angelo; Moses before Pharoah, &c., <i>one a<br/>proof</i>                                                 | 3  |
| 1648 | Portraits of Archbishop Chicheley, Sir Thomas Bodley, &c., by<br>M. Burghers                                              | 12 |
| 1649 | The Descent from the Cross, after Correggio, by Rosaspina<br><i>first proof</i>                                           | 1  |
| 1650 | A Set of Etchings, Views in Holland, by Roghman                                                                           | 1  |
| 1651 | The Little La Tombe, by Rembrandt, <i>fine</i>                                                                            | 1  |
| 1652 | The Castle of Zuylen, by Roghman                                                                                          | 1  |
| 1653 | Katherine de Medicis; Mary Queen of Bohemia; Isabella,<br>Queen of Charles V., all by Martin Rota, <i>scarce</i>          | 5  |

|      |                                                                                     |   |
|------|-------------------------------------------------------------------------------------|---|
| 1654 | The Rape of Helen, after Raffaele, by Ravenna, <i>fine</i>                          | 1 |
| 1655 | A prancing Horse on a Sea Shore, after Stradanus, by Hieronimus Wierix, <i>rare</i> | 1 |
| 1656 | A FEMALE WITH PIEROT, SCARCE ETCHING BY WATTEAU                                     | 1 |
| 1657 | Etchings by Zeeman, Views of Paris, <i>fine</i>                                     | 8 |
| 1658 | Nos. 2, 3, 4, 7, Etchings by Zeeman, Views in Amsterdam                             | 4 |

### NIELLI WORKMANSHIP.

|      |                                                      |   |
|------|------------------------------------------------------|---|
| 1659 | A VERY BEAUTIFUL ARABESQUE, VERY EARLY AND MOST RARE | 1 |
| 1660 | A SMALL ARABESQUE, <i>similar to the last lot</i>    | 1 |
| 1661 | A SMALL SQUARE ORNAMENT, VERY RARE                   | 1 |

### MARC ANTONIO RAIMONDI—CONTINUED.

|      |                                                                                                                                                     |    |
|------|-----------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 1662 | ADAM AND EVE DRIVEN OUT OF PARADISE, after Raffaele<br><i>a very good impression, but slightly damaged</i>                                          | 1  |
| 1663 | Virgin and Child in the Clouds; the Assembly of the Gods, by<br>A. Veneziano; &c.                                                                   | 10 |
| 1664 | THE THREE HOLY WOMEN going to the Sepulchre, after M.<br>Angelo (B. 33)                                                                             | 1  |
| 1665 | NOTRE DAME À L'ESCALIER (B. 14, 65), <i>fine</i>                                                                                                    | 1  |
| 1666 | La Vierge au Bras nu, <i>very fine impression, but damaged</i>                                                                                      | 1  |
| 1667 | The Lucretia, after Raffaele                                                                                                                        | 1  |
| 1668 | The Triumph of Trajan                                                                                                                               | 1  |
| 1669 | The Triumph, after Mantegna, <i>a copy, very fine</i>                                                                                               | 1  |
| 1670 | Various Mythological and other subjects                                                                                                             | 17 |
| 1671 | THE YOUNG OLYMPUS, seated on the trunk of a tree, with Pan's<br>pipes in his hand (B. 309), <i>fine</i>                                             | 1  |
| 1672 | THE PARNASSUS, after Raffaele, <i>fine</i>                                                                                                          | 1  |
| 1673 | A NAKED FEMALE STANDING BY THE SIDE OF A SATYR<br>A MOST CURIOUS AND RARE PRINT, IN MARC ANTONIO'S<br>FIRST MANNER, <i>undescribed</i> 5 in. by 7½. | 1  |
| 1674 | A curious Collection of Copies of the Dance of Cupids, Copy A<br>of Bartsch, &c.                                                                    | 12 |
| 1675 | Les Grimpeurs, after Michael Angelo                                                                                                                 | 1  |
| 1676 | The "Quos Ego," after Raffaele, <i>before the retouch</i>                                                                                           | 1  |
| 1677 | Jupiter and Cupid, and the Graces, after Raffaele, from the<br>Ghigi Palace                                                                         | 2  |
| 1678 | THE GALATEA, AFTER RAFFAELLE<br><i>from Sir M. Sykes's Collection; fine and rare</i>                                                                | 1  |



|            |      |                                                                                                                                                                                                   |    |                |
|------------|------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----------------|
|            | 1679 | Judgment of Paris, after Raffaele, <i>before the retouch</i>                                                                                                                                      | 1  |                |
| £ 45       | 1680 | CLEOPATRA REPOSING, AFTER RAFFAELLE, <i>very fine</i> , with the Copy                                                                                                                             | 2  |                |
|            | 1681 | LA FEMME PENSIVE (B. 460), <i>Marriette Collection</i> , 1693, and <i>R. Ford, very fine</i> ; with Copies A and B                                                                                | 3  |                |
|            | 1682 | LEO X. and ADRIAN VI. (B. 493 and 495), pasted on the same sheet are several Portraits of Popes, engraved by M. Antonio or in his School, <i>the first two described are splendid impressions</i> | 11 |                |
|            | 1683 | Popes, as above, <i>undescribed by Bartsch</i>                                                                                                                                                    | 9  |                |
|            | 1684 | Young Man with a lantern, after Raffaele (B. 384)                                                                                                                                                 | 1  |                |
| 84/        | 1685 | THE SEVEN VIRTUES, in niches, after Raffaele, <i>fine</i>                                                                                                                                         | 1  |                |
| £ 5.       | 1686 | PHILOSOPHY, after Raffaele, <i>fine</i>                                                                                                                                                           | 1  |                |
| 18/        | 1687 | Le Bâton Courbé, after Francia                                                                                                                                                                    | 1  |                |
| £ 31.      | 1688 | PEACE, REPRESENTED BY A FEMALE, A WINGED GENIUS OFFERING HER AN OLIVE BRANCH<br>AN UNFINISHED PROOF, <i>touched on in pen by Marc Antonio himself</i>                                             | 1  | <i>Grandy</i>  |
| £ 6. 18. 0 | 1689 | The Portrait of Aretino, after Raffaele                                                                                                                                                           | 1  | <i>Hollway</i> |
| 3/         | 1690 | Another, <i>more modern impression</i>                                                                                                                                                            | 2  |                |
| 36/        | 1691 | THE FAÇADE, WITH CARYATIDES, AFTER RAFFAELLE<br>IN THE FINEST CONDITION, WITH A SMALL MARGIN                                                                                                      | 1  |                |
| 40/        | 1692 | The Frontispiece to the Work on Ancient Statues                                                                                                                                                   | 1  |                |
| £ 15.      | 1693 | The Passion of Christ, after A Durer                                                                                                                                                              | 29 | <i>Columbo</i> |
| 30/        | 1694 | Odd Plates to the above                                                                                                                                                                           | 20 |                |

## AGOSTINO VENEZIANO.

|     |      |                                                                               |   |  |
|-----|------|-------------------------------------------------------------------------------|---|--|
| 29/ | 1695 | PETRUS ARETINUS, in profile, <i>scarce</i>                                    | 1 |  |
| 6/  | 1696 | THE SPASIMO, after Raffaele<br><i>first state, with the date 1517, scarce</i> | 1 |  |
| 3/  | 1697 | A Young Man seated on a bank (B. 451)                                         | 1 |  |
| 2/  | 1698 | The Israelites collecting Manna, after Raffaele                               | 1 |  |
| 3/  | 1699 | The Battle Piece, after Raffaele                                              | 1 |  |
| 3/  | 1700 | Philosophy (B. 374)                                                           | 1 |  |
| 12/ | 1701 | Pope Paul III., in profile                                                    | 1 |  |

## MARCO RAVENNA.

|     |      |                                                                               |   |  |
|-----|------|-------------------------------------------------------------------------------|---|--|
| 80/ | 1702 | Female extracting a thorn from her foot, after Raffaele<br><i>first state</i> | 1 |  |
| 60/ | 1703 | Venus rising from the Sea, after Raffaele, <i>first state</i>                 | 1 |  |
| 4/  | 1704 | The same, with the retouched plate                                            | 2 |  |

|    |      |                                                           |    |
|----|------|-----------------------------------------------------------|----|
| 6/ | 1705 | An Ornamented Frieze, with Cupids                         | 1  |
| 5/ | 1706 | The set of the Apostles, with the Saviour, after Raffaele | 13 |

## ENEAS VICUS.

|           |      |                                                                                                                    |    |
|-----------|------|--------------------------------------------------------------------------------------------------------------------|----|
| 11/       | 1707 | The Annunciation, after Raffaele, <i>very fine</i>                                                                 | 1  |
| 82/       | 1708 | Designs for Vases, <i>fine</i>                                                                                     | 16 |
| £ 5. 5. 0 | 1709 | Designs for Vases, <i>very fine</i>                                                                                | 16 |
| 18/       | 1710 | The Academy of Baccio Bandinelli, <i>first state</i> ; &c.                                                         | 2  |
| 65/       | 1711 | Portraits of Illustrious Italian Poets, &c.                                                                        | 25 |
| 50/       | 1712 | A similar lot                                                                                                      | 18 |
| 64/       | 1713 | A Female seated in a Chamber resting on her hand, an angel carrying a cross in the sky, after Raffaele; &c.        | 3  |
| 20/       | 1714 | Italian and other Costumes, represented by small full-length figures                                               | 52 |
| 80/       | 1715 | Portrait of Charles V., in an ornamental border, after Titian <i>fine</i>                                          | 1  |
| 75/       | 1716 | Esaias, after Michael Angelo, <i>fine</i> ; the same, <i>proof before the borders were finished, not described</i> | 2  |
| 3/        | 1717 | Pope Alex. VII., by Visscher; Pallavicini, after Titian, by De Jode, <i>proof</i>                                  | 2  |

## DRAWINGS BY G. VERTUE.

|       |      |                                                                                                                                                         |                                           |   |
|-------|------|---------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------|---|
| 15/   | 1718 | VIEW OF ETON, <i>in pen and sepia</i>                                                                                                                   | 18 in. by 11.                             | 1 |
| 50/   | 1719 | THE OXFORD ALMANACK for 1735, <i>pen and indian ink</i>                                                                                                 |                                           | 1 |
| 63/   | 1720 | BISHOP MORLEY, with the border by Gravelot<br><i>in water colours; from Horace Walpole's Collection</i>                                                 | 9 in. by 14.                              | 1 |
| 80/   | 1721 | WILMOT EARL OF ROCHESTER, with the border by Gravelot<br><i>in water colours; from H. Walpole's Collection</i>                                          | 8 $\frac{3}{4}$ in. by 14 $\frac{1}{2}$ . | 1 |
| 28/6/ | 1722 | PORTRAIT OF GEORGE EARL OF HALIFAX, whole length, in his Robes of the Garter<br><i>pen washed in sepia, on grey paper; from H. Walpole's Collection</i> | 10 $\frac{1}{2}$ in. by 16.               | 1 |
| 80/   | 1723 | SAMUEL BUTLER<br><i>in water colours; from H. Walpole's Collection</i>                                                                                  |                                           | 1 |
| 80/   | 1724 | HON. R. BOYLE<br><i>in water colours; from H. Walpole's Collection</i>                                                                                  | 9 in. by 14 $\frac{1}{2}$ .               | 1 |
| 33/   | 1725 | HON. R. BOYLE, seated at a table, holding a book<br><i>highly finished in water colours; from H. Walpole's Collection</i>                               | 4 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ .  | 1 |



DRAWINGS—*continued.*

- 22/ 1726 PORTRAIT OF GEOFFRY CHAUCER  
*in sepia; from H. Walpole's Collection* 7 $\frac{3}{4}$  in. by 10 $\frac{1}{4}$ . 1
- 4/ 1727 SIR JACOB ASTLY, in armour  
*in black and coloured chalks; from H. Walpole's Collection*  
 8 $\frac{1}{2}$  in. by 12 $\frac{1}{4}$ . 1

## THOMAS WYCK.

- 4, 3/ 1728 A VIEW OF WHITEHALL from the Park  
*pen and sepia* 27 in. by 9. 1
- 3/ 1729 HAMPTON COURT PALACE from the Park  
*in pencil* 11 $\frac{1}{4}$  in. by 6 $\frac{1}{2}$ . 1
- 7/ 1730 HAMPTON COURT PALACE from the Gateway  
*pencil, washed with indian ink* 11 $\frac{1}{4}$  in. by 6 $\frac{1}{2}$ . 1
- 7/ 1731 PART OF HAMPTON COURT towards the River  
*pen and indian ink* 11 $\frac{1}{4}$  in. by 6 $\frac{1}{2}$ . 1
- 5/ 1732 VIEW OF THE OLD WATERHOUSE, WITH ST.  
 PAULS before the fire  
*washed in sepia* 13 $\frac{1}{4}$  in. by 8 $\frac{3}{4}$ . 1
- 5 0/ 1733 A GENERAL VIEW OF WINDSOR CASTLE, with the  
 Round Tower, St. George's Chapel, &c.  
*pen washed in indian ink* 14 in. by 8. 1
- 4 6/ 1734 VIEW OF WINDSOR CASTLE from the Town  
*pen and indian ink* 13 $\frac{3}{4}$  in. by 9. 1
- 2 1/ 1735 WINDSOR CASTLE, looking from the Round Tower  
*pen and indian ink* 13 $\frac{3}{4}$  in. by 6 $\frac{3}{4}$ . 1
- 11/ 1736 VIEW ON THE THAMES near Isleworth  
*pen washed* 13 $\frac{3}{4}$  in. by 6 $\frac{1}{2}$ . 1
- 2/ 1737 VIEW OF WHITEHALL from the River  
*in pencil* 13 in. by 6 $\frac{1}{4}$ . 1

DRAWINGS—*continued.*

ANTONIO VANDEN WYNGAERDE, 1558.

The following Drawings were executed at the expense of the famous Printer, PLANTIN of Antwerp; the English portion of the Collection is now in the Bodleian Library, Oxford, being part of the Illustrations to the "SUTHERLAND CLARENDON."

1738 5  
1756  
£ 5. 0. 0

- |      |                                                                   |                |   |
|------|-------------------------------------------------------------------|----------------|---|
| 1738 | VIEW OF THE CHURCH OF CORDOVA AND ENVIRONS                        |                |   |
|      | <i>pen and sepia tinted; signed "Ant. Vanden Wyngaerde, 1567"</i> | 68 in. by 11.  | 1 |
| 1739 | THE TOWN AND BRIDGE OF VALENCIA                                   |                |   |
|      | <i>in pen</i>                                                     | 34 in. by 6.   | 1 |
| 1740 | THE TOWN AND ENVIRONS OF JAEN                                     |                |   |
|      | <i>signed "Ant. Vanden Wyngaerde, 1567"</i>                       | 39 in. by 12.  | 1 |
| 1741 | VIEW OF GRANADA, <i>pen</i>                                       | 38 in. by 6½.  | 1 |
| 1742 | VIEW OF ANTIQUERA, <i>pen</i>                                     | 33 in. by 10½. | 1 |
| 1743 | VIEW OF CAMORA, with the surrounding Country                      |                |   |
|      | <i>pen, signed "Ant. Vanden Wyngaerde, 1570"</i>                  |                | 1 |
| 1744 | VARIOUS VIEWS IN SPAIN                                            |                | 5 |
| 1745 | VIEW OF MOUNT SERAT, with sketches of Antiquities                 |                | 1 |
| 1746 | VARIOUS VIEWS IN THE LOW COUNTRIES                                |                | 5 |
| 1747 | VIEW OF CUENEO IN SPAIN                                           |                |   |
|      | <i>pen</i>                                                        | 50 in. by 8½.  | 1 |
| 1748 | A SPANISH CASTLE, <i>pen tinted</i>                               | 10 in. by 7.   | 1 |
| 1749 | COLISEO DI SIBELINO                                               |                |   |
|      | <i>in pen, "A. W."</i>                                            | 11½ in. by 4.  | 1 |
| 1750 | VIEW OF BAJEZA, <i>pen</i>                                        | 43 in. by 8.   | 1 |
| 1751 | IL CASTELLO DI CHALINA, <i>pen</i>                                | 28 in. by 8½.  | 1 |
| 1752 | VIEW OF VILLA DEL REY, with sketches of Antiquities               |                |   |
|      | <i>pen</i>                                                        | 44 in. by 11½. | 1 |
| 1753 | VIEW OF XERES DE LA FONTIERA                                      |                |   |
|      | <i>pen</i>                                                        | 46 in. by 10.  | 1 |
| 1754 | GENERAL VIEW OF GRANADA and Environs                              |                |   |
|      | <i>pen</i>                                                        | 56 in. by 12.  | 1 |
| 1755 | VIEW OF DARACHA and surrounding Mountains                         |                |   |
|      | <i>pen washed; signed "Ant. Vanden Wyngaerde, 1563"</i>           | 33 in. by 11.  | 1 |
| 1756 | VIEW OF TORDESELLA, <i>pen</i>                                    | 29 in. by 6.   | 1 |



## DRAWINGS BY TITIAN—CONTINUED.

- 25/ 1757 MALE AND FEMALE PEASANTS DANCING  
*pen and bistre; ex. coll. H. Hamel* 9¼ in. by 4½. 1
- 35/ 1758 A LANDSCAPE; charming sketch, *in free pen*, of five lovely children; in the foreground, a hilly landscape, with buildings and trees in the distance 8 in. by 10. 1
- 31/ 1759 THE PRODIGAL SON. He is seated to the right, leaning his head on his hand, with the swine in the centre; mountains in the background  
*pen washed; from the Lawrence and Esdaile Collections* 1
- 32/ 1760 A BISHOP, full length, kneeling, with an open book in his hand  
*black and white chalk, tinted, on grey paper; from the Lawrence and Esdaile Collections* 9½ in. by 13. 1
- 21/ 1761 A YOUNG PAGE, kneeling, and holding in his hand a Venetian Doge's cap, *black and white chalk, tinted* 1
- 27/- 1762 A LANDSCAPE; an Italian town in the distance; a decayed tree in the foreground, with rocks  
*pen, slightly tinted; from the Lawrence and Esdaile Collections* 16 in. by 10. 1
- 21/ 1763 A PORTRAIT RESEMBLING DON JOHN OF AUSTRIA. The Hero of Lepanto, a cap on his head with small ruff  
*slight pen* 6 in. by 9½. 1
- 66/ 1764 EIGHT KNEELING FIGURES IN THE ACT OF PRAYER, in an ornamented architectural chamber  
*in pen* 10 in. by 9¾. 1
- 32/ 1765 A MAN PRAYING  
*in black and white chalk, on grey paper; from the Reynolds, Lawrence, and Esdaile Collections* 5¼ in. by 6. 1

## DRAWINGS BY CLAUDE—CONTINUED.

- 51/ 1766 A VIEW OF A TOWN in the distance; rock and trees in the foreground; on the reverse, a sketch in pen of a Plant  
*in pen and sepia, highly finished; from T. Hudson's Collection* 5¾ in. by 4¾. 1
- 60f 1767 A VIEW OF THE TIBER, rocks in the foreground  
*a charming drawing in pen and indian ink; signed "Claude Lorraine;" from the Collections of Lawrence and Esdaile* 7 in. by 4½. 1

## DRAWINGS—continued.

- 35/ 1768 A LANDSCAPE, with Roman Ruins  
*washed in sepia* 7½ in. by 4¾. 1
- 50/ 1769 A LANDSCAPE, with four sheep and a lamb browsing in the foreground, a large flock of sheep in the distance; at the top, to the right, the date 1674; at the back, in the artist's writing, "Claudio, 1648, Roma"  
*a highly finished drawing in sepia, heightened with white* 10½ in. by 7½. 1
- 14/ 1770 BOATS AND SHIPPING  
*free pen washed* 8 in. by 5. 1
- 66/ 1771 THREE BULLS AND A BOAR, a distant mountain and trees to the right, *free pen and sepia* 6½ in. by 5. 1
- 2/ 1772 A MAN, seated by the side of a Ram  
*slight pen on grey paper* 4½ in. by 3. 1
- 6/ 1773 FIVE SAILORS conversing, *in pen* 6¾ in. by 7. 1
- 8/ 1774 A CHAPEL IN ST. PETER'S, with the Pope's throne  
*in pen* 6 in. by 3¾. 1
- 45/ 1775 MOUNTAINOUS SCENERY, with a fine open country; studies of plants in the foreground, and two females in conversation 1
- £ 11. 11. 0 1776 THE DANCING PEASANTS in a landscape; a building on a rock in the distance; one of the females holding a tambourine and playing the flute  
*chalk washed; from Lord Spencer's Collection* 10¼ in. by 7. 1  
\* \* \* At the back is written "à Monsieur Courtois à Paris, Claude Gelée dit Lorraine, 1665." *Adding*
- £ 26. 0. 0 1777 THE TEMPLE OF VESTA; the sea in the distance; on the right, the remains of a Roman temple; in the middle distance, a rising ground. The Temple of Vesta and trees in the centre  
*highly finished, pen washed; from the Collections of Thomas, Hudson, Willet, and Esdaile* 8¾ in. by 6¼. 1 *Clement*

## DRAWINGS BY VANDYCK—CONTINUED.

- 80/ 1778 DON ANTHONIUS DE ZUNIGA (with the Engraving)  
*a finished drawing in black chalk, washed* 6 in. by 8½. 2
- 70/ 1779 PORTRAIT OF JOANNES DE WAEL  
*in black chalk; from the Bouverie and Richardson Collections* 5 in. by 6¼. 1



## DRAWINGS—continued.

- 7/- 1780 STUDY OF A MAN seated  
in black chalk on grey paper; from the Collections of Sir J.  
Reynolds and Thomas Hudson 10 $\frac{3}{4}$  in. by 13 $\frac{3}{4}$ . 1
- £ 5. 5. 0 1781 THE INFANT ACHILLES PRESENTED TO THETIS  
pen and bistre, slightly tinted 7 $\frac{1}{4}$  in. by 10 $\frac{3}{4}$ . 1
- 22/- 1782 PORTRAIT OF A LADY  
study on grey paper, in black chalk heightened with white;  
from the Collection of Lord Spencer 9 $\frac{1}{4}$  in. by 14. 1
- 14/- 1783 PORTRAIT OF A LADY, sketch in black chalk; on the  
reverse a Portrait of a Lady seated, pen and bistre washed;  
from the Collection of Sir J. Reynolds 5 $\frac{3}{4}$  in. by 8 $\frac{1}{4}$ . 1
- 11/- 1784 PROFILE OF A GIRL  
black chalk washed, on grey paper 8 $\frac{3}{4}$  in. by 10 $\frac{1}{4}$ . 1
- £ 20. 0. 0 1785 PORTRAIT OF ANTONIUS CORNELISSEN  
a beautiful drawing in chalk, on brown paper 6 $\frac{1}{4}$  in. by 8. 1 *Follow up*
- 35/- 1786 A LANDSCAPE. A tree in the centre of the drawing, with a  
river in the distance, and a female figure to the right  
highly coloured, a very fine specimen of the artist  
7 $\frac{1}{2}$  in. by 11 $\frac{1}{4}$ . 1
- 84/- 1787 A FOREST SCENE, Trees, &c.  
a water colour drawing, on grey paper 8 $\frac{1}{2}$  in. by 10 $\frac{1}{2}$ . 1
- 13/- 1788 LANDSCAPE, a delicate and graceful Sketch, and Trees  
highly washed in bistre, signed A. Vandyke 8 $\frac{1}{4}$  in. by 3 $\frac{1}{4}$ . 1
- 19/- 1789 Study of a Hand and Arm, in black chalk; on the reverse two  
Angels, in pen and bistre 7 $\frac{1}{4}$  in. by 9 $\frac{1}{4}$ . 1

## RICHARD WILSON—continued.

- 2/- 1790 CASTLE OF ST. ANGELO, ROME  
on grey paper, black chalk; from the P. Sandby and Esdaile  
Collections 15 $\frac{1}{2}$  in. by 10. 1
- 2/- 1791 CASTLE OF ST. ANGELO, ROME  
black chalk, on grey paper; from the Sandby and Esdaile Col-  
lections 15 $\frac{1}{2}$  in. by 9 $\frac{1}{2}$ . 1
- 8/- 1792 THE VILLA NEGRONI, ROME  
black chalk, on grey paper; from the Sandby and Esdaile Col-  
lections 15 $\frac{1}{2}$  in. by 10. 1
- 2/- 1793 THE TEMPLE OF PEACE, ROME  
black chalk, on grey paper; from the Sandby and Esdaile Col-  
lections 15 $\frac{1}{2}$  in. by 10. 1

DRAWINGS—*continued.*

- 1794 VIEW IN THE ENVIRONS OF ROME; two figures to the right, with studies of trees 15 in. by 19. 1
- 24/ 1795 OUR SAVIOUR WITH THE DISCIPLES AT EMMAUS. Three figures in the centre, surrounded by trees, buildings, &c. in black chalk, on grey paper 19 in. by 11. 1

DRAWINGS OF RAFFAELLE—*continued.*

- £ 11. 0. 0 1796 HEAD OF A YOUNG MAN IN A SINGULAR CAP. in black chalk 7½ in. by 10. 1
- 58/ 1797 HEAD OF A YOUNG MAN in black chalk; from the Collections of Roscoe and Heber 8 in. by 10. 1
- 20/ 1798 HEAD OF A BOY, WITH TWO CHIMERICAL FIGURES in pen 7¾ in. by 5½. 1
- £ 39 1799 FIVE HIGHLY FINISHED STUDIES OF HEADS, on prepared paper, heightened with white; A BEAUTIFUL YOUNG FEMALE, holding a book in her hand; a Young Man; and two Old Men. On the reverse a highly finished drawing of the Virgin and Child, heightened with white 7½ in. by 11½. 1

## DRAWINGS BY LEONARDO DA VINCI.

- £ 54. 1800 PORTRAIT OF LUDOVICO SFORZA, CALLED "THE MOOR," A HIGHLY FINISHED DRAWING (LIFE SIZE) in black chalk washed 9 in. by 14. 1
- £ 82 1800\* GIOVANNI GALEAZZO, DUKE OF MILAN, A BEAUTIFUL HEAD OF A YOUNG MAN IN A CAP AND FLOWING HAIR black chalk washed, heightened with white; from the Collection of Sir P. Lely 10½ in. by 11. 1 *Adding*



ELEVENTH DAY'S SALE. *Free*

## FRENCH TOPOGRAPHY,

## ILLUSTRATING MADAME DE SEVIGNÉ'S LETTERS.

| LOT |                                                                    |     |
|-----|--------------------------------------------------------------------|-----|
| 2/  | 1801 Various Views in Paris, Provence, &c., <i>some in colours</i> | 100 |
| /   | 1802 Coloured and Plain Views, various                             | 100 |
| /   | 1803 Views in the South of France, &c.                             | 100 |
| 2/  | 1804 Miscellaneous, Paris, Franche-Comté, &c.                      | 100 |
| /   | 1805 Various, Paris, &c.                                           | 100 |
| /   | 1806 A similar lot                                                 | 100 |
| /   | 1807 Views in Auvergne, Provence, &c.                              | 100 |
| 2/  | 1808 Plan of Paris, by Gomboust, in nine sheets, engraved by Bosse | 1   |
|     | <i>scarce</i>                                                      |     |

TOPOGRAPHY OF HOLLAND, LOW COUNTRIES,  
AND GERMANY.

|      |                                                                                                                                       |     |
|------|---------------------------------------------------------------------------------------------------------------------------------------|-----|
| 12/  | 1809 Historical Pieces, Revolutions, Battles, Fires, &c.                                                                              | 29  |
| 13/  | 1810 A Large View of Amsterdam, on several sheets; and a curious<br>old View of Liège                                                 | 2   |
| 15/  | 1811 Large Views of Rotterdam, Amsterdam, the Hague, &c.                                                                              | 5   |
| 3 of | 1812 Historical Pieces relating to the Low Countries, France, &c.<br><i>some scarce</i>                                               | 14  |
| 37/  | 1813 The Murder of the De Witts; Execution of Counts Aigremont<br>and Horn, by Benoist Rigaud; A Tournament; and the<br>Synod of Dort | 5   |
| /    | 1814 Views and Plans of Brussels, Antwerp, &c.                                                                                        | 100 |
| /    | 1815 Views and Plans in the Low Countries, &c.                                                                                        | 100 |

|       |      |                                                                                 |     |
|-------|------|---------------------------------------------------------------------------------|-----|
| 2/    | 1816 | Views and Plans in Holland, &c.                                                 | 100 |
| 2/    | 1817 | M. de Saussure crossing Mont Blanc<br><i>highly finished in colours</i>         | 2   |
| 2/    | 1818 | Views, Plans, &c., in Germany and the Low Countries                             | 100 |
| 22/   | 1819 | Gothic Cathedrals, Vienna, Strasburg, Rheims, &c.<br><i>several scarce</i>      | 17  |
| 2 of  | 1820 | Malines, by Hollar, in outline; and various Dutch and German<br>Gothic Churches | 24  |
| ✓ 1/- | 1821 | Interiors and Exteriors of Cathedrals, in lithography, by<br>Quaglio            | 12  |
| 2/    | 1822 | Interiors and Exteriors of Cathedrals, &c., various                             | 50  |
| 3/    | 1823 | Battles, Sieges, Plans, &c., relating to Germany and the Low<br>Countries       | 50  |
| 5/    | 1824 | Battles, Executions, and Historical, various                                    | 23  |
| 5/    | 1825 | Views of Cologne, Saltzburg, Copenhagen, &c.                                    | 59  |
| 17/-  | 1826 | Ancient and Modern Views of Heidelberg, The Great Tun,<br>&c.                   | 12  |
| 1/    | 1827 | Maps, Views, Plans, &c., of Germany and the North                               | 100 |
| 1/    | 1828 | Etchings, Views in Munich, by Quaglio, &c.                                      | 10  |
| 1/    | 1829 | Views in Cobourg, Vienna, the Rhine, &c.                                        | 100 |
| ✓ 1/6 | 1830 | Views and Plans of Berlin, Dresden, Nuremburg, &c.                              | 80  |
| 2/    | 1831 | Ancient Views and Plans of Germany and Holland                                  | 100 |
| 4/    | 1832 | Ancient Dutch and German Views, Plans, &c.                                      | 92  |
| ✓ 1/  | 1833 | Views of Gothic Castles and other Buildings in Germany, by<br>Quaglio           | 14  |

### ITALIAN TOPOGRAPHY.

|     |      |                                                                                                     |    |
|-----|------|-----------------------------------------------------------------------------------------------------|----|
| 2/  | 1834 | The Campanile at Venice, after Canaletto, by Lewis, <i>proofs</i>                                   | 5  |
| 5/  | 1835 | Plans, Views, and Buildings of Padua, Brescia, Mantua, Como,<br>&c.                                 | 58 |
| 3/  | 1836 | Views, Plans, and Antiquities of Vicenza, Padua, Verona, &c.                                        | 30 |
| 5/  | 1837 | An interesting Collection of Views, Plans, and Buildings of<br>Milan, several of the Cathedral, &c. | 65 |
| 3/  | 1838 | Plans, Views, and Buildings of Genoa, Modena, Turin, &c.                                            | 72 |
| 5/  | 1839 | The Rialto and Views of Canals, Palaces, &c., at Venice                                             | 33 |
| 11/ | 1840 | View of the Bucentaur, Canals, Palaces, &c., at Venice                                              | 30 |
| 9/  | 1841 | The Doge's Palace at Venice, The Bucentaur, &c.                                                     | 40 |
| 2/  | 1842 | Views of Cities, Churches, &c., in Italy, by Modern En-<br>gravers                                  | 43 |



|       |      |                                                                                                                           |     |
|-------|------|---------------------------------------------------------------------------------------------------------------------------|-----|
| 1/    | 1843 | Views in the Neighbourhood of Rome and Naples, after Hackaert, by Gmelin, &c.                                             | 11  |
| 2/    | 1844 | Views and Plans of Naples, Sicily, &c.                                                                                    | 57  |
| 4/    | 1845 | Views and Plans of Rome, Interiors and Exteriors of Churches, &c.                                                         | 50  |
| 3/    | 1846 | Views of Naples, Sicily, the Vallambrosa, &c.                                                                             | 17  |
| 3/    | 1847 | A Curious Old Plan of Rome, with Portraits of all the Popes and Roman Emperors, Exterior and Interior of St. Peter's, &c. | 16  |
| 5/    | 1848 | Ancient Buildings, Plans and Views of Rome                                                                                | 50  |
| 2/    | 1849 | Plans, Views, &c., of Ancient Rome                                                                                        | 50  |
| 3/    | 1850 | Antiquities, Plans, &c., of Rome                                                                                          | 50  |
| 1/    | 1851 | Plans and Views of Italy, various                                                                                         | 100 |
| 2/    | 1852 | Plans and Views of Rome and the Coliseum                                                                                  | 60  |
| 8/    | 1853 | Ancient Buildings, Plans and Views of Rome                                                                                | 50  |
| 4/    | 1854 | Ancient Churches, Views of Rome, &c.                                                                                      | 70  |
| 5/    | 1855 | Plans and Views of Italian Cities, Buildings in Rome, &c.                                                                 | 50  |
| 11/   | 1856 | Views and Plans of Sicily, Naples, Rome, &c.                                                                              | 80  |
| 1/    | 1857 | Views in Rome, in outline                                                                                                 | 91  |
| 12/   | 1858 | A Curious Collection of Papal Processions, Progresses, Consistories, &c.                                                  | 33  |
| 14/   | 1859 | Historical Pieces, Tournaments, &c.                                                                                       | 19  |
| ✓ 1/6 | 1860 | Architectural and Antiquarian Views in Rome, &c.                                                                          | 100 |
| 3/    | 1861 | Views and Antiquities in Rome, &c.                                                                                        | 100 |
| 3/    | 1862 | A similar lot                                                                                                             | 100 |
| 1/    | 1863 | Antiquities and View of Sicily, Rome, &c.                                                                                 | 100 |

## TOPOGRAPHY OF SPAIN AND PORTUGAL, &c.

|     |      |                                                             |    |
|-----|------|-------------------------------------------------------------|----|
| 15/ | 1864 | Plans, Views of Buildings, Cities, Historical Pieces, &c.   | 44 |
| 28/ | 1865 | Views of Buildings and Cities in Spain, by Louis Meusnier   | 55 |
| 1/  | 1866 | Views of Cities, Buildings, and Churches                    | 32 |
| 22/ | 1867 | Ancient Views of the Escorial, Granada, &c.                 | 13 |
| 1/  | 1868 | Views in Greece, &c. ; The Parthenon, by Cockerell ; &c.    | 11 |
| 3/  | 1869 | A large Plan of Adrian's Camp, Plans of Bologna, Rome, &c.  | 3  |
| 1/  | 1870 | A long View of the Falls of Niagara, after Graham, by Lewis | 1  |

## THE WORKS OF JULIO BONASONE.

\*.\* The numbers refer to Bartsch, Vol. XV.

## ANCIENT TESTAMENT.

|     |      |                                                                                                                                                                     |   |
|-----|------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 35/ | 1871 | THE CREATION OF EVE, after Michael Angelo<br><i>most brilliant impression, with large margin (B. 1)</i>                                                             | 1 |
| 2/  | 1872 | Adam and Eve with the Serpent (2) ; Adam tilling the ground<br>(3)                                                                                                  | 2 |
|     | 1873 | Noah leaving the Ark, after Raffaelle (4), <i>very fine</i> ; with the<br>counter proof                                                                             | 2 |
| 9/  | 1874 | The Manna in the Desert, after Parmigiano (5), <i>very fine</i>                                                                                                     | 1 |
| 2/  | 1875 | The Cup found in Benjamin's Sack (6), with the Copy ; Judith<br>and Holofernes, after Parmigiano (7)                                                                | 3 |
| 2/  | 1876 | JUDITH AND HOLOFERNES, after a design supposed by Raffaelle<br>(8), <i>first state, before the plate was cut, very rare</i> ; and the<br>state described by Bartsch | 2 |
| 1/  | 1877 | JUDITH AND HOLOFERNES, after Michael Angelo (9)<br><i>before the address</i>                                                                                        | 1 |
| 2/  | 1878 | The same, with <i>Lafrerii's address, large margin</i>                                                                                                              | 1 |

## NEW TESTAMENT.

|     |      |                                                                                                                                                                     |   |
|-----|------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 2/  | 1879 | The Shepherd's Offering, after Julio Romano (38), <i>very fine</i>                                                                                                  | 1 |
| 1/  | 1880 | The Adoration of the Shepherds, from Bonasone's own design<br>(39), with a counter proof                                                                            | 2 |
| 15/ | 1881 | OUR SAVIOUR IN THE GARDEN OF OLIVES (40), after Titian<br><i>very fine and scarce</i>                                                                               | 1 |
| 3/  | 1882 | Jesus Christ appearing to St. Peter, after Raffaelle, <i>fine</i>                                                                                                   | 1 |
| 3/  | 1883 | OUR SAVIOUR ON THE CROSS, after Titian (42), <i>scarce</i>                                                                                                          | 1 |
| 17/ | 1884 | JESUS CHRIST GIVING UP THE GHOST, after Michael Angelo<br><i>first state (vide Dr. Wellesley's remarks), with the unfinished<br/>sky, perhaps unique</i>            | 1 |
| 9/  | 1885 | The same, as described by Bartsch                                                                                                                                   | 1 |
| 3/  | 1886 | Another impression                                                                                                                                                  | 1 |
| 4/  | 1887 | ENTOMBMENT OF OUR SAVIOUR. after Titian (44), the upper part<br>of the sky unfinished, <i>undescribed by Bartsch, very rare ;<br/>from Sir M. Sykes' collection</i> | 1 |
| 3/  | 1888 | Another, <i>before the shading on the right hand top of the print</i>                                                                                               | 1 |



|    |       |                                                                                                                                                   |   |
|----|-------|---------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 2/ | 1888* | The state as described by Bartsch                                                                                                                 | 1 |
| 1/ | 1889  | THE RESURRECTION, after Titian (45)<br><i>curious first state, undescribed, with the sky behind the Saviour<br/>left in white; perhaps unique</i> | 1 |
| 1/ | 1890  | The same, as described by Bartsch                                                                                                                 | 1 |

## SUBJECTS OF THE VIRGIN.

|     |      |                                                                                                                                                                                                              |   |
|-----|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 4/  | 1891 | THE HOLY FAMILY (46), from Bonasone's own design, <i>scarce</i>                                                                                                                                              | 1 |
| 7/  | 1892 | THE VIRGIN CONTEMPLATING THE HOLY GHOST (49), from Bonasone's own design, <i>proof before the border</i> ; and a fine impression with the border                                                             | 2 |
| 11/ | 1893 | THE VIRGIN FAINTING IN THE ARMS OF THE THREE HOLY WOMEN, after Raffaele, <i>rare</i>                                                                                                                         | 1 |
| 60/ | 1894 | THE VIRGIN SEATED, WASHING THE FEET OF OUR SAVIOUR (51), an Angel and two females attending, after Julio Romano<br><i>rare</i>                                                                               | 1 |
| 4/  | 1895 | A similar subject to the above (52), but reversed, <i>very rare</i>                                                                                                                                          | 1 |
| 4/  | 1896 | THE VIRGIN SEATED AT THE FOOT OF THE CROSS, WITH THE BODY OF OUR SAVIOUR ON HER LAP (53), engraved from the Michael Angelo group sculptured for St. Peter's<br><i>fine, and very rare, with large margin</i> | 1 |
| 2/  | 1897 | Virgin and Child, with the Magdalen and St. John (54), after Parmigiano; and two copies                                                                                                                      | 3 |
| 2/  | 1898 | The Virgin with the Infant Jesus, after Raffaele (56)                                                                                                                                                        | 1 |
| 7/  | 1899 | THE VIRGIN AND CHILD, WITH ST. BERNARD AND ST. JEROME (57), after Parmigiano, <i>scarce</i>                                                                                                                  | 1 |
| 29/ | 1900 | THE VIRGIN AND CHILD AT THE FOOT OF A PALM TREE, after Raffaele (59), <i>fine, with large margin</i>                                                                                                         | 1 |
| 50/ | 1901 | The Virgin weeping over the body of our Saviour, after Raffaele (60)                                                                                                                                         | 1 |
| 3/  | 1902 | The Virgin and Child, in a landscape, with St. Jerome and St. Petronella (61), after Parmigiano                                                                                                              | 1 |
| 2/  | 1903 | The Virgin and Child, seated in the clouds (62), after Parmigiano, <i>a most brilliant impression</i>                                                                                                        | 1 |
| 21/ | 1904 | THE VIRGIN, SEATED AMONGST RUINS, WITH THE SAVIOUR, ST. JOSEPH AND ST. JOHN, after Raffaele (63), <i>most rare</i>                                                                                           | 1 |
| 30/ | 1905 | The Virgin, seated at the foot of the cross, with two Angels supporting the body of our Saviour (64), after M. Angelo                                                                                        | 1 |
| 35/ | 1906 | ST. ELIZABETH KNEELING, HOLDING ST. JOHN, WITH THE VIRGIN, SAVIOUR, AND ST. JOSEPH, after Raffaele (65)<br><i>very fine; one of the rarest of Bonasone's works</i>                                           | 1 |

|        |      |                                                                                                                                                                                    |   |
|--------|------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 35/    | 1907 | VIRGIN SEATED ON A THRONE, THE INFANT CHRIST SLEEPING, HIS HEAD RESTING ON HER KNEE, WITH ST. JOSEPH AND ST. JOHN, after Michael Angelo (66), <i>scarce</i> ; with a reversed copy | 2 |
| 8/ 33/ | 1908 | Virgin, seated on the ground near a tree, suckling the Saviour, after Titian (67), <i>scarce, with large margin</i> ; with the counter proof                                       | 2 |
| 3/     | 1909 | THE VIRGIN, WITH ST. ELIZABETH, AND OTHER RELATIONS OF JESUS CHRIST, after Julio Romano (68), <i>scarce</i>                                                                        | 1 |
| 3/     | 1910 | The same, <i>printed on grey paper</i>                                                                                                                                             | 1 |
| 2/     | 1911 | Virgin and Child, with St. Catherine, after Parmigiano (47); and two copies                                                                                                        | 3 |
| 3/     | 1912 | The Virgin reposing under a tree, holding the Saviour in her arms, with St. Joseph and St. John, in a landscape, after Titian (69), <i>with large margin</i>                       | 1 |

## SUBJECTS OF SAINTS.

|     |      |                                                                                                                |   |
|-----|------|----------------------------------------------------------------------------------------------------------------|---|
| 3/6 | 1913 | St. Paul with the Dragon, after Perino del Vaga (70), <i>fine, with very large margin</i>                      | 1 |
| 15/ | 1914 | ST. CECILIA, WITH ST. PAUL AND THE MAGDALEN, after Raffaello (74), <i>proof before the date, fine and rare</i> | 1 |
| 2/  | 1915 | The Birth of St. John the Baptist, after Pontormo (76)                                                         | 1 |
| 6/  | 1916 | THE SAME, IN THE FIRST STATE, <i>proof before the name of Lafrerii, fine, from the Mariette collection</i>     | 1 |
| 6/  | 1917 | St. George and the Dragon, after Julio Romano (77), <i>rare</i>                                                | 1 |
| 2/  | 1918 | A PROPHET AND SIBYL, after Michael Angelo (78) <i>fine and rare</i>                                            | 1 |
| 2/  | 1919 | Figure of a Man bearing a Cross, from the Last Judgment (79), after Michael Angelo                             | 1 |
| 25/ | 1920 | THE LAST JUDGMENT, AFTER MICHAEL ANGELO (80) <i>PROOF BEFORE ANY LETTERS, MOST RARE</i>                        | 1 |
| 13/ | 1921 | The same, <i>in the first state</i>                                                                            | 1 |
| 11/ | 1922 | The same, <i>with address of Salamanca</i>                                                                     | 1 |

## HISTORICAL SUBJECTS.

|    |      |                                                                        |   |
|----|------|------------------------------------------------------------------------|---|
| 3/ | 1923 | CLELIA CROSSING THE TIBER, after Polidoro (83), <i>first state</i>     | 1 |
| 1/ | 1924 | The same, <i>with Lafrerii's address</i>                               | 1 |
| 2/ | 1925 | Constantine's Victory over Maxentius (84), after a design of Raffaello | 1 |
| 5/ | 1926 | The Introduction of the Wooden Horse into Troy (85), after Primaticcio | 1 |



## ANCIENT DRAWINGS—CONTINUED.

## PAOLO VECELLI.

- 2/ 1927 A YOUNG MAN, in the costume of the period, a cap on his head, *pen and sepia washed*  $4\frac{1}{2}$  in. by 7. 1

## VEROCCHIO.

- 2σ/ 1928 THE SAVIOUR. Two figures, one a study for our Lord; on the reverse, Figures and Animals  
*pen and sepia*  $6\frac{1}{2}$  in. by 10. 1

## W. VANDEVELDE—CONTINUED.

- 18/ 1929 FRESH WEATHER, with Dutch Shipping  
*pen and indian ink*  $8\frac{1}{4}$  in. by  $5\frac{1}{2}$ . 1
- 25/ 1930 VIEW ON THE DUTCH COAST, with boats, fishermen, &c.  
*pen washed* 16 in. by  $9\frac{1}{2}$ . 1
- 3/ 1931 FISHING AND SAILING BOATS, in fresh weather  
*pen and indian ink*  $9\frac{1}{2}$  in. by  $6\frac{1}{2}$ . 1
- 1/- 1932 DUTCH FISHING BOATS  
*black chalk; from the Sandby collection* 19 in. by 14. 1
- 21/ 1933 A SHIP AND FISHING BOATS, in a fresh breeze  
*pencil* 8 in. by 8. 1
- 1/- 1934 A SEA FIGHT, IN 1666, BETWEEN THE DUTCH AND ENGLISH FLEETS  
*slight sketch in black chalk* 16 in. by 6. 1
- 4/- 1935 SHIPPING, *slightly tinted pen and pencil* 16 in. by  $6\frac{1}{4}$ . 1
- 1/- 1936 DUTCH FISHING BOAT  
*pen and pencil, slightly washed* 8 in. by  $5\frac{3}{4}$ . 1
- 13/ 1937 A MAN-OF-WAR, and other vessels, on the Dutch coast  
*pen and pencil*  $8\frac{1}{4}$  in. by  $4\frac{3}{4}$ . 1

## DRAWING BY CLAUDE.

- 15/ 1938 RUINS in the distance, and a cart in the foreground  
*from T. Hudson's Collection*  $4\frac{3}{4}$  in. by  $3\frac{3}{4}$ . 1

## DRAWINGS BY TITIAN—CONTINUED.

- 12/- 1939 THE MILL. On a rising ground, in the centre a mill with rocks and trees  
*pen; from R. Holditch's Collection* 8 in. by 9. 1

## DRAWINGS—continued.

- $\pounds 10. 10. 0$  1940 MARY MAGDALEN. In the centre a small waterfall, to the right the Magdalen is seated in extacy, to the left rocks and tress  
*from the Collections of Cosway and Holditch*  $10\frac{3}{4}$  in. by  $7\frac{1}{2}$ . 1
- $\pounds 5. 5. 0$  1941 THE HOUSE OF TITIAN AT CADORE. In the centre a tower; to the right a small church; to the left, water, over which is a one-arched bridge, *pen*  $12$  in. by  $5\frac{1}{2}$ . 1
- $7/9$  1942 TWO FIGURES, male and female, kneeling in the centre of the composition; Italian buildings in the background  
*pen; from the West, Lawrence and Esdaile Collections*  
 $8\frac{1}{4}$  in. by 9. 1
- $\pounds 11. 0. 0$  1943 ENTRANCE TO A WOOD, studies of trees, &c.  
*Bale* *in pen*  $12\frac{1}{2}$  in. by  $8\frac{1}{2}$ . 1
- $18/-$  1944 A PROCESSION, PROBABLY A HUNTING PARTY OF THE COURT OF CHARLES V, and ten ladies and gentlemen on horseback, one with a falcon on his wrist  
*pen; from the Lely, Lawrence and Esdaile Collections*  
 $16$  in. by  $6\frac{1}{4}$ . 1
- $20/-$  1945 THE PETER MARTYR. A sketch for this subject differently treated from the picture; four figures to the right, in the middle of a forest  
*free pen; from the Lawrence, De Fries and Esdaile Collections*  
 $15$  in. by  $9\frac{1}{2}$ . 1
- $15/-$  1946 A WATER MILL. A rocky landscape with buildings  
*pen; from the Cosway Collection*  $10$  in. by  $7\frac{1}{2}$ . 1
- $25/-$  1947 TWO EMPERORS, in conversation  
*black and white chalk; from the Lawrence and Esdaile Collections*  
 $7\frac{1}{2}$  in. by  $10\frac{1}{2}$ . 1
- $21/-$  1948 ABRAHAM'S SACRIFICE  
*in black and white chalk on grey paper; from the Lely, Lawrence and Esdaile Collections*  
 $10$  in. by 9. 1

## DRAWINGS BY VANDYCK—CONTINUED.

- $\pounds 5. 8. 0$  1949 A LANDSCAPE. An open country with trees  
*on grey paper, in water colours*  $15\frac{1}{2}$  in. by  $9\frac{1}{2}$ . 1
- $9/-$  1950 THE SAVIOUR AND ST. JOHN THE BAPTIST, *in sepia, with the painter's autograph*,  $12\frac{1}{4}$  in. by  $9\frac{1}{4}$ ; at the back are some architectural sketches in pen



## DRAWINGS—continued.

- 107/ 1951 PORTRAIT OF RUBENS  
*pen washed; from the Collection of Van Haken* 7½ in. by 10¾. 1
- 2/ 1952 PORTRAIT OF THE ARCHDUKE FERDINAND  
*in black chalk, on brown paper; from the Collections of Sir Joshua Reynolds and Thomas Hudson* 9¼ in. by 14. 1
- 2/ 1953 FULL-LENGTH PORTRAIT OF THE PRINCE OF WALES, afterwards Charles II, *in black chalk, on grey paper; at the back is a Study of a Lady, in chalk, from a Venetian picture from the Collections of Sir Joshua Reynolds and Thomas Hudson* 1
- 7/ 1954 PORTRAIT OF THE DUKE OF YORK, afterwards James II, full length  
*study on grey paper; from the Collections of T. Hudson, Richardson, and Sir Joshua Reynolds* 9 in. by 14½. 1
- 12/ 1955 PORTRAIT OF PRINCESS MARY, afterwards Princess of Orange  
*in black chalk, on prepared paper* 9 in. by 13. 1
- 65/ 1956 A FEMALE HEAD  
*a splendid study in black chalk and sepia* 8 in. by 10¾. 1

## LEONARDO DA VINCI.

- 35/ 1957 A PROFILE OF A YOUNG FEMALE, looking to the left  
*in red chalk* 6½ in. by 9. 1
- £7. 18. 1958 A NAKED FEMALE  
*Robinson a beautiful and highly finished drawing, black chalk and sepia, heightened with white and tinted; from the Collection of Count Geloso* 7 in. by 10. 1
- £43. 1959 HEAD OF A YOUNG FEMALE, looking down  
*Bale pen, on prepared blue paper, washed, heightened with white* 5½ in. by 7¼. 1

## DRAWINGS BY RAFFAELLE—CONTINUED.

- £42 1960 PROPHET AND SIBYL. The right side of the composition  
*Knowles in the Vatican; the Sibyl is seated pointing to a tablet, a Cherub behind her, pen and sepia, heightened with white; on the reverse Sketches in pen* 8 in. by 10. 1

DRAWINGS—*continued.*

- £15. 15. 0 1961 SIX FULL-LENGTH MALE FIGURES SEATED. Part  
*(Colnapi)* of an altar is seen to the left; at the back of the seated  
 figures are eight persons standing, the one nearest to the  
 right resembling Raffaele himself, *on prepared paper in pen,*  
*heightened with white and highly finished;* on the reverse, a  
*sketch in pen* of a Man asleep 7½ in. by 10. 1
- £5. 0. 0 1962 THE PROPHET  
*a drawing in black chalk; from the Collections of Richardson*  
*and Bouverie* 8½ in. by 11¼. 1

END OF THE ELEVENTH DAY'S SALE.



# TWELFTH DAY'S SALE.

## ENGLISH TOPOGRAPHY.

| LOT        |      |                                                                                                               |     |
|------------|------|---------------------------------------------------------------------------------------------------------------|-----|
| 16/        | 1963 | General View of London, from A. Vanden Wyngaerde's drawing in the Bodleian                                    | 1   |
| £ 7. 2. 0  | 1964 | A miscellaneous collection of London Topography, Views, Buildings, &c.                                        | 200 |
| 10/        | 1965 | Views in different Counties of England                                                                        | 200 |
| £ 5. 17. 0 | 1966 | Topography, Seals, Churches, &c.                                                                              | 100 |
| 8/         | 1967 | Gentlemen's Seats, Churches, Views, &c.                                                                       | 200 |
| 21/        | 1968 | Curious Fan Mounts, Interior of Marylebone Gardens                                                            | 2   |
| 42/        | 1969 | Large Views of St. Paul's, the Parks, &c.                                                                     | 35  |
| 27/        | 1970 | The Citty of London, a Plan of the period of Elizabeth, and a copy of the same, called the Countryman's Guide | 2   |
| 60/        | 1971 | Kipp's View of London and St. James's Park, in ten sheets                                                     | 1   |
| 9/         | 1972 | English Topography; Windsor, by Hogenberg, &c.                                                                | 53  |
| 2/         | 1973 | Views of Claremont, &c.                                                                                       | 16  |
| 2/         | 1974 | English Maps, Plans, &c.                                                                                      | 27  |
| 20/        | 1975 | Ancient and Modern Views of England                                                                           | 16  |
| 15/        | 1976 | Views of Windsor, St. George's Chapel, &c.                                                                    | 64  |
| 12/        | 1977 | Various, illustrating Windsor Castle, <i>some curious</i>                                                     | 56  |
| 2/         | 1978 | The Cieling at Windsor, with Portrait of Charles II, by Vandrebank, after Verrio                              | 2   |
| 6/         | 1979 | Views and Plans of Windsor, <i>plain and coloured</i> , &c.                                                   | 28  |
| 11/        | 1980 | Exterior Views of the Castle, Parks, &c.                                                                      | 50  |
| 14/        | 1981 | Views in the Park, Environs of Windsor, &c.                                                                   | 50  |
| 56/        | 1982 | A similar lot                                                                                                 | 50  |

## THE WORKS OF BONASONE—continued.

|    |      |                                                                                                                                                                 |   |
|----|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 9/ | 1983 | CIRCE AND THE COMPANIONS OF ULYSSES, after Parmigiano (86), <i>proof before the border and the painter's name, rare; and a fine impression, with the border</i> | 2 |
|----|------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|---|

|     |      |                                                                                                                                                                                                                                                   |    |
|-----|------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 4/  | 1984 | Bacchus, after Julio Romano (90) ; Marsyas tied to a tree (91) ; Jupiter and Juno (92)                                                                                                                                                            | 3  |
| 4/  | 1985 | JASON AND MEDEA, from Bonasone's design (98)<br><i>very fine, with large margin</i>                                                                                                                                                               | 1  |
| 11/ | 1986 | THE RISING SUN, POETICALLY TREATED. Bonasone's most careful work (99)<br><i>a very rare impression of this beautiful print, being with the sky unfinished, and before the monogram</i><br>*** A similar state is in the Imperial Library, Vienna. | 1  |
| 4/  | 1987 | The same Print, as described by Bartsch<br><i>very splendid impression</i>                                                                                                                                                                        | 1  |
| 6/  | 1988 | Alexander and Roxana (108), after Raffaelle<br><i>very fine, P. M. 1662</i>                                                                                                                                                                       | 1  |
| 30/ | 1989 | CUPID SURPRISED IN THE ELYSIAN FIELDS (101)<br><i>one of the finest and rarest works of the master</i>                                                                                                                                            | 1  |
| 2/  | 1990 | Another impression                                                                                                                                                                                                                                | 1  |
| 10/ | 1991 | Mercury and the Daughters of Aglarus (102), <i>fine</i>                                                                                                                                                                                           | 1  |
| 20/ | 1992 | Cupid, seated by his Mother on a car filled with the attributes of those Gods who have felt the power of love (105), <i>fine</i>                                                                                                                  | 1  |
| 17/ | 1993 | THE TRIUMPH OF LOVE IN HEAVEN AND ON EARTH (106)<br><i>before the address, Tom. Bart ex. rare</i>                                                                                                                                                 | 1  |
| 19/ | 1994 | The same, <i>with the address</i>                                                                                                                                                                                                                 | 1  |
| 3/  | 1995 | Education of Jupiter (107), after Julio Romano                                                                                                                                                                                                    | 1  |
| 3/  | 1996 | Neptune and the Nymph Philaris (108), after Julio Romano, with the Counter Proof                                                                                                                                                                  | 2  |
| 6/  | 1997 | The Rape of Europa, after Raffaelle (109), <i>a splendid impression, with the Counter Proof</i>                                                                                                                                                   | 2  |
| 3/  | 1998 | Hercules with Geryon's Flock (110), <i>P. Mariette, 1669</i>                                                                                                                                                                                      | 1  |
| 7/  | 1999 | Another impression, <i>with large margin</i>                                                                                                                                                                                                      | 1  |
| 5/  | 2000 | The Goddess Flora (111), after Julio Romano                                                                                                                                                                                                       | 1  |
| 15/ | 2001 | THE JUDGMENT OF PARIS, after Bonasone's design (112)<br><i>in a unique state, before the sky to the right was engraved</i>                                                                                                                        | 1  |
| 2/  | 2002 | The same, <i>in the finished state, fine</i>                                                                                                                                                                                                      | 1  |
| 9/  | 2003 | The Loves and Jealousies of Juno, in twenty-two plates including Frontispiece (113 to 134)                                                                                                                                                        | 22 |
| 10/ | 2004 | Four Statues in Niches, Leda, Diana, &c.                                                                                                                                                                                                          | 4  |
| 28/ | 2005 | THE LOVES OF THE GODS (146 to 164)<br><i>proofs before the Italian verses, very fine and of extreme rarity and value, with the Frontispiece</i>                                                                                                   | 15 |
| 78/ | 2006 | A COMPLETE SET OF THE LOVES OF THE GODS (146 to 164)<br><i>with the Italian verses, including the Frontispiece, very fine and rare</i>                                                                                                            | 20 |



|        |      |                                                                                                                                                                                            |                   |
|--------|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| 1/     | 2007 | Juno in the Air, watching Jupiter and Io (152)<br>A CURIOUS UNFINISHED PROOF, <i>with large margin</i>                                                                                     | 1                 |
| 1/     | 2008 | The Thermes of the God Silvanus (165); the Thermes of Hercules (166)                                                                                                                       | 2                 |
| 3/     | 2009 | Venus and the Graces, after Raffaele (167)                                                                                                                                                 | 1                 |
| 3/     | 2010 | MERCURY AND MINERVA (168)<br><i>first state, before the borders were cleaned, scarce</i>                                                                                                   | 1                 |
| 2/     | 2011 | SATURN SEATED IN THE CLOUDS (169) from Bonasone's design<br><i>very scarce; "cette piece est belle et rare." Bartsch</i>                                                                   | 1                 |
| 3/     | 2012 | Pan with a Nymph (170), <i>very fine</i> ; with the copy by the Master I. H. S.                                                                                                            | 2                 |
| 30/    | 2013 | PAN SEATED, WITH A NYMPH (170)<br><i>one of the finest works of the master, in splendid condition, with large margin</i>                                                                   | 1                 |
| 2/     | 2014 | Time surrounded by his three children, Pluto, Neptune, and Jupiter (172), after Julio Romano                                                                                               | 1                 |
| 19/    | 2015 | Four Sea Nymphs with Marine Gods (173), <i>very fine</i>                                                                                                                                   | 1                 |
| 3/     | 2016 | An Allegorical Subject, two old men looking at a star, with several female figures (175); a Landscape with a Temple (176)                                                                  | 2                 |
|        | 2017 | A similar lot                                                                                                                                                                              | 2                 |
| 20/    | 2018 | MALES AND FEMALES BATHING, from Bonasone's design (177),<br><i>very fine</i> ; with a curious fragment from an unfinished impression, with a serpent in the corner instead of the Caduceus | 2                 |
| 2/     | 2019 | A Young Child exposed at the top of a tower; Apollo in the clouds (174), <i>very fine</i> ; with a duplicate impression, <i>on blue paper</i>                                              | 2                 |
| 1/-    | 2020 | Exterior Decoration of a Temple (350)                                                                                                                                                      | 1                 |
|        | 2021 | Another, similar                                                                                                                                                                           | 1                 |
| 9/     | 2022 | Decoration, half interior, half exterior, of the Temple of Neptune at Rome (351)                                                                                                           | 1                 |
| 5/     | 2023 | STATUE OF MARFORIO near a Portico, Pasquin in a boat (352)<br><i>curious and rare</i>                                                                                                      | 1                 |
| 2/     | 2024 | Friezes and Ornaments from the Antique (353, 354)                                                                                                                                          | 2                 |
| 2/     | 2025 | Whole-length Anatomical Figures (329-341), <i>rare</i>                                                                                                                                     | 13                |
| 22/    | 2026 | JOHN BERNADIN BONIFACE DORIA (342)<br><i>first and second states, most rare</i>                                                                                                            | 2                 |
| 45/    | 2027 | PHILIP II, KING OF SPAIN (343), <i>rare and fine</i>                                                                                                                                       | 1                 |
| £ 20 - | 2028 | PORTRAIT IN PROFILE OF MICHAEL ANGELO (345)<br><i>unfinished proof before all letters</i>                                                                                                  | 1 <i>Cotman's</i> |
| 53/    | 2029 | THE SAME, <i>very fine impression</i>                                                                                                                                                      | 1                 |

|       |       |                                                                                                       |    |
|-------|-------|-------------------------------------------------------------------------------------------------------|----|
| 2/-   | 2030  | Curious Old Copies of the same                                                                        | 3  |
| 4/-   | 2031  | Portrait of Raffaele (347), <i>first and second states</i>                                            | 2  |
| 11/-  | 2032  | NICHOLLES ARDINGHELLO (341)<br><i>first state, before the plate was cut, not mentioned by Bartsch</i> | 1  |
| 4/-   | 2032* | The same, <i>the plate as described by Bartsch</i>                                                    | 1  |
| 3 0/- | 2033  | POPE MARCELLUS (349) in his Pontifical robes, <i>P. M.</i> 1676<br><i>very fine</i>                   | 1  |
| 1/-   | 2034  | The same, <i>in the second state</i>                                                                  | 1  |
| 17/-  | 2035  | CARDINAL BEMBO (344)<br><i>very fine impression, with large margin</i>                                | 1  |
| 2/-   | 2036  | The same, <i>with Orlando's address</i>                                                               | 1  |
| 9/-   | 2037  | FRANCISCUS DE MORETUS, <i>very rare</i> , with two Copies, <i>undescribed</i>                         | 3  |
| 15/-  | 2038  | Holy Family, St. Mark, Hercules and Omphale, &c.                                                      | 5  |
| 3 9/- | 2039  | PLATES TO THE PASSION OF CHRIST, <i>complete</i>                                                      | 28 |
| 7/-   | 2040  | Another set, <i>wanting six</i>                                                                       | 22 |
| 1/-   | 2041  | Various odd Plates                                                                                    | 12 |
| 3/-   | 2042  | Busts of Jupiter and Juno, Minerva, &c.                                                               | 8  |
| 2/-   | 2043  | Nymph and Satyrs, Achilles, &c.                                                                       | 5  |
| 2/-   | 2044  | A Man fighting with a Dragon, Sea Nymphs, &c.                                                         | 1  |
| 2/-   | 2045  | Adoration of the Shepherds                                                                            | 1  |
| 2 1/- | 2046  | The Triumph of Love, <i>fine</i>                                                                      | 1  |
| 5/-   | 2047  | MARS AND VENUS, after Titian, two impressions, <i>one unfinished</i>                                  | 2  |
| 10/-  | 2048  | MARS AND VENUS, after Titian<br><i>most brilliant, with large margin</i>                              | 1  |
| 2/-   | 2049  | The Satyr with a Nymph, and the Sea Nymphs                                                            | 2  |
| 6/-   | 2050  | THE HEAD OF THE MEDUSA<br><i>very rare and fine, with large margin, Mariette, 1661</i>                | 1  |
| 3/-   | 2051  | Whole-length Figures of Gods and Goddesses; Head of a Satyr,<br><i>scarce, &amp;c.</i>                | 5  |
| 1/-   | 2052  | THE STATUE OF APOLLO, in a niche, <i>undescribed, very rare</i>                                       | 1  |
| 1/-   | 2053  | Adoration of the Shepherds (15), <i>scarce</i>                                                        | 1  |
| 8/-   | 2054  | Francis Floris, <i>one very fine, with large margin</i>                                               | 2  |
| 3/-   | 2055  | Eneas and Anchises, after Raffaele, <i>scarce</i>                                                     | 1  |
| 1/-   | 2056  | Paul Preaching and Companion, after P. del Vaga                                                       | 3  |
| 4/-   | 2057  | A Bacchanalian Scene (103); Neptune (104); Neptune in his<br>Car (96)                                 | 4  |
| 2/-   | 2058  | Silenus on an Ass (88); Midas (89)                                                                    | 2  |
| 13/-  | 2059  | Emblems                                                                                               | 40 |
| 5/-   | 2060  | Full lengths of a Monk and a Saint, after Salviati, with the<br>Original Drawing                      | 2  |



|    |      |                                     |    |
|----|------|-------------------------------------|----|
| 1/ | 2062 | Odd Plates of Anatomical Figures    | 8  |
| 3/ | 2063 | Doubtful Subjects, <i>some rare</i> | 18 |
| 3/ | 2064 | Doubtful Subjects, various          | 5  |
| 2/ | 2065 | Various, style of Bonasone          | 4  |

## ANCIENT DRAWINGS—CONTINUED.

## GASPARO VANVITELLI.

|     |      |                                                                                                                                                                                  |                 |
|-----|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|
| 42/ | 2066 | VEDUTA DI GROTTA FERRATA. A Castle with a bridge to the left, water in the foreground, mountains in the distance<br><i>pen, indian ink and sepia, signed "Gasparo Van Witel"</i> | 16 in. by 10. 1 |
|-----|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|

## FREDERIC ZUCCARO.

|     |      |                                                                                                                                                                                                                                           |                   |
|-----|------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| 19/ | 2067 | A CAVALIER AND LADY EMBRACING, in the centre of the drawing; above a banderole, with a motto<br><i>pen and indian ink</i>                                                                                                                 | <i>in. by</i> . 1 |
| 10/ | 2068 | A MARRIAGE CEREMONY IN FLORENCE. A Cardinal under a canopy joining the hands of a Prince and Princess, surrounded by several figures in the costume of the sixteenth century<br><i>from the Collections of C. Rogers and J. P. Zoames</i> | 12 in. by 10. 1   |

## WATTEAU.

|          |      |                                                                                          |                |                 |
|----------|------|------------------------------------------------------------------------------------------|----------------|-----------------|
| 5. 15. 0 | 2069 | HEAD OF A YOUNG FEMALE, looking down, a ruff round her neck, <i>red and black chalks</i> | 6 in. by 8¼. 1 | <i>Stogarth</i> |
|----------|------|------------------------------------------------------------------------------------------|----------------|-----------------|

## GEORGIO VASARI.

|     |      |                                                                                                                                                                                              |                   |
|-----|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|
| 80/ | 2070 | DANTE, PETRARCH, BOCCACCIO, GUIDO CAVALCANTI, FICINO, AND ANGELO POLIZIANO, surrounding a table, on which are various attributes of the sciences<br><i>pen washed, heightened with white</i> | 11½ in. by 12¼. 1 |
|-----|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|

## TADDEO ZUCCARO.

|     |      |                                                                                                                                                                                                                                                                                    |                 |
|-----|------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|
| 42/ | 2071 | ST. JOHN PREACHING IN THE WILDERNESS. The Saint is standing in the centre of the composition, surrounded by sitting and kneeling figures, <i>pen and sepia, heightened with white, on grey paper; on the reverse, an Old Man on his knees, in black chalk; on the Vasari mount</i> | 9 in. by 13½. 1 |
|-----|------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|

DRAWINGS—*continued.*

- 5/ 2072 ITALIAN PEASANTS in the foreground, an archway and buildings in the background; on the skirt of the boy's jacket is written "Tadeo Zuccaro"  $7\frac{1}{4}$  in. by  $15\frac{1}{2}$ . 1
- 21/ 2073 THE GENIUS OF PAINTING. A Female with a scroll in her hand, on which is an allegorical representation of Nature, a palette, and attributes of painting in the foreground; signed "Tadeo Zuccaro"  
*pen and sepia*  $5\frac{1}{2}$  in. by 12. 1
- 65/ 2074 A Pope in his pontificals, seated on a throne; surrounding him to the right and left Cardinals are seated, with standing attendants; a Knight is kneeling on the steps of the throne offering a present to the Pope; in the foreground are splendid vases, in the background an altar  
*pen and sepia, heightened with white* 18 in. by 13. 1

## PAUL VERONESE.

- £ 5. 15. 0 2075 SEVERAL FULL-LENGTH FIGURES, in elegant costume under a canopy, probably the Betrothal of Catherine de Medicis  
*Hogarth*  
*pen and sepia, highly finished* 10 in. by  $9\frac{1}{2}$ . 1

## ZUCCARELLI.

- 44/ 2076 THE FISHERMAN. A Man seated, fishing; a Female with a basket standing by his side; with castles, trees, &c.  
*pen and sepia* 13 in. by  $7\frac{3}{4}$ . 1
- 40/ 2077 OUR SAVIOUR AND THREE OF THE APOSTLES, in a landscape, with buildings, trees, &c.  
*highly finished in sepia and indian ink, heightened with white; from Paul Sandby's Collection* 19 in. by 13. 1

## WATERLOO.

- 2/ 2078 A DUTCH VILLAGE, with trees and figures  
*black chalk* 16 in. by  $12\frac{1}{4}$ . 1
- 8/ 2079 A STACK OF COTTAGES in the distance, with steps running down from the houses; in the centre trees, palisades, &c.  
 $15$  in. by 12. 1
- 65/ 2080 INTERIOR OF A WOOD  
*pen and indian ink, on blue paper* 21 in. by 16. 1
- 2/ 2081 STUDY OF PINE TREES  
*in black and white chalk, washed*  $11\frac{1}{2}$  in. by 16. 1



## DRAWINGS—continued.

- ✓ 21/ 2082 A PARK SCENE, with a lake in the foreground, surrounded by trees; *from the Esdaile Collection* 20½ in. by 11½. 1

## W. VANDEVELDE—CONTINUED.

- 51/ 2083 BOATS IN A FRESH BREEZE, with distant View of the Dutch Coast, *pen and indian ink* 9½ in. by 6¼. 1
- 51/ 2084 SAILING AND FISHING BOATS in calm weather *pen, pencil and indian ink* 17 in. by 7½. 1
- ✓ 51/ 2085 THE HULL OF A MAN OF WAR *a careful drawing in pen, pencil and indian ink, signed "W. V. V. f. 1663"* 8 in. by 8. 1
- 20/ 2086 MEN OF WAR in full sail, *black chalk* 14 in. by 8¾. 1
- 50/ 2087 VIEW ON THE DUTCH COAST, with a man of war in a fresh breeze 10 in. by 6. 1
- 11/ 2088 SHIPPING in a calm, *pen and indian ink* 7½ in. by 5. 1
- 7/ 2089 SHIPPING in stormy weather *pen and pencil, slightly washed* 7 in. by 4¾. 1
- 26/ 2090 A MAN OF WAR in full sail, with other vessels *pen and pencil, washed with indian ink* 8 in. by 6. 1
- £ 5. 2091 THE DUTCH FLEET *pen, pencil and indian ink* 16¼ in. by 6. 1 *Agartha*
- 10/ 2092 A MAN OF WAR in stormy weather, *pencil* 9 in. by 6½. 1

## VANDYCK—CONTINUED.

- 21/ 2093 A KNIGHT OF THE GARTER, standing in a room by the side of a table. The room is adorned with tapestry, representing St. George and the Dragon *black chalk, washed, on grey paper* 9¼ in. by 7¾. 1
- 21/ 2094 PORTRAIT OF JOHN MALDER, Bishop of Antwerp *in black chalk, on grey paper* 5½ in. by 7¼. 1
- 3/ 2095 PORTRAIT OF HENRIETTA MARIA *black chalk, on grey paper, with the painter's autograph; at the back a study of a Hand in pencil; from the Collections of Sir Joshua Reynolds, Thomas Hudson, and Richardson* 8½ in. by 9½. 1
- 30/ 2096 THE HOLY FAMILY *in black chalk, on grey paper; from the Collection of Sir Joshua Reynolds, P. H. Lancrink* 13 in. by 10¾. 1

## DRAWINGS—continued.

- 2/ 2097 A MAN SEATED, *in black chalk, washed* 7 in. by 8 $\frac{1}{4}$ . 1
- 70/- 2098 A LANDSCAPE, trees and rocks  
*a water colour drawing, on grey paper* 15 in. by 9 $\frac{1}{2}$ . 1
- £ 5. 0. 0 2099 A LANDSCAPE, trees in a forest  
*Colnaghe* *a beautifully coloured study, on grey paper, signed "A. V. D."* 10 in. by 7. 1
- 3/ 2100 ANCIENT ARMOUR, &c.  
*indian ink, washed, on brown paper; from the Collection of P. H. Lancrink* 10 in. by 15. 1
- £ 12. 0. 0 2101 PORTRAIT OF ADRIAN STALBENT  
*Clement* *in black chalk, on grey paper* 7 $\frac{3}{4}$  in. by 10. 1
- 17/ 2102 MUSICIANS. Three whole-length figures walking in procession, *black chalk* 10 $\frac{1}{4}$  in. by 6 $\frac{3}{4}$ . 1

## DRAWINGS BY TITIAN—CONTINUED.

- 40/ 2103 LANDSCAPE. Rising ground with two trees in the centre, by the side of which a man is driving a donkey; a farm house to the left, with a town in the distance  
*pen; from the Lawrence and Esdaile Collections* 10 $\frac{1}{2}$  in. by 7 $\frac{1}{2}$ . 1
- 63/ 2104 ABRAHAM'S SACRIFICE. Isaac is represented naked, kneeling on a stone; to the right Abraham preparing for the sacrifice; a goat entangled in a bush; landscape, trees and buildings, *pen* 10 in. by 8. 1
- £ 6. 10. 0 2105 A LANDSCAPE. A female, with a musical instrument by her side, lying at full length on the ground, towards the centre from the right; a wooden bridge to the left. The landscape represents the Castello of Ladona and the range of Mamrola mountains  
*Colnaghe* *pen; from the Lawrence and Esdaile Collections* 16 in. by 10. 1
- £ 6. 0. 0 2106 THE DUKE OF ALVA. He is represented with a beard, and in armour, *red chalk* 8 in. by 10 $\frac{1}{2}$ . 1
- £ 7. 0. 0 2107 THE FAT AND LEAN FLUTE PLAYERS. Two men, seated, to the left of the drawing, one with a flute in his hand, the other playing the instrument; houses, &c. in the background  
*East of Warrick* *from the West, Lawrence and Esdaile Collections* 7 $\frac{1}{2}$  in. by 6. 1
- £ 18. 0. 0 2108 PORTRAIT OF PHILIP II, seen in profile, in armour, within a circle  
*Addington* *free pen; from the Lawrence and Esdaile Collections* 6 $\frac{1}{2}$  in. diameter. 1



## DRAWINGS—continued.

- £42 2109 ST. HUBERT. The Saint is kneeling in the centre of the drawing; the stag with the crucifix between its horns standing by the side of some trees to the right; a ruined castle in the distance; the Saint's horse to the left  
*Malcolm*  
*from the Esdaile Collection* 12½ in. by 8¼. 1
- £6. 2110 A SLIGHT LANDSCAPE; trees and buildings in the centre; *Clement* a shepherd with his flock, seated, to the right  
*in pen; from the De Fries, Mariette, Lawrence and Esdaile Collections* 11½ in. by 4½. 1
- £10.15 2111 ADORATION OF THE SHEPHERDS. St. Joseph, kneeling, to the right; in the middle distance the Virgin watching over the Saviour in its cradle; seven shepherds and shepherdesses filling the left of the composition with their offerings  
*Hugan*  
*free pen, washed; from the Reynolds Collection* 11 in. by 9¾. 1
- \*\*\* On the reverse, in Barnard's handwriting: "This very capital drawing came to me from Dr. Mead, and is another of those sent from Italy by Boitard, who pretended to have purchased it of the widow of Titian's grandson, as Dr. Askew informed me; but if the drawing does not speak for itself, all this is nothing."
- £8 2112 ST. JEROME, seated on a bank at a marble table, reading; the trunk of a tree and the lion to the left; in the distance the view of Murano, *Cotnam* in red chalk, 8½ in. by 6½  
 Four Saints seated, a slight sketch in pen, 3½ in. by 2½  
*both from the Lely, Lawrence and Esdaile Collections* 2

## DRAWINGS BY RAFFAELLE—CONTINUED.

- 11/ 2113 OUR SAVIOUR, a Study for the Taking down from the Cross  
*pen* 8 in. by 14¼. 1
- 2/ 2114 A LANDSCAPE with trees and buildings  
*in pen* 10 in. by 7¼. 1
- 50/ 2115 A YOUNG FEMALE, seen from the front, *pen* 3 in. by 5. 1
- £10.10 2116 THE CORONATION OF THE VIRGIN. Our Saviour on the left, placing a crown on the head of the Virgin, who is seated on clouds, with angels by her side; eleven male and female Saints contemplating the scene  
*Holloway*  
*pen and sepia, in Raffaelle's early manner* 11 in. 15. 1

## THIRTEENTH DAY'S SALE.

## ENGLISH TOPOGRAPHY AND HISTORY.

| LOT |      |                                                                                   |     |
|-----|------|-----------------------------------------------------------------------------------|-----|
| 1/  | 2118 | Historical pieces published by the Antiquarian Society                            | 8   |
| 3/  | 2119 | Topographical and Historical pieces, various prints and drawings                  | 108 |
| 38/ | 2120 | Engravings and Drawings. Views of London, Plans by Capon, &c.                     | 100 |
| 1/  | 2121 | Colonel Trench's Plan for the proposed Quay on the North Bank of the Thames, 1823 | 1   |
| 2/  | 2122 | BEDFORDSHIRE. Plans, Maps, Views, Country Houses, &c.                             | 100 |
| 30/ | 2123 | BERKSHIRE. Views and Antiquities, drawings by Paul Sandby, the Parks, &c.         | 50  |
| 7/  | 2124 | Berkshire. Plans, Views, Churches, Seats, &c.                                     | 29  |
| 20/ | 2125 | Berkshire. Views of Windsor, Eton, &c.                                            | 80  |
| 2/  | 2126 | ESSEX. Views of Churches, Country Houses, Ruins, &c.                              | 52  |
| 8/  | 2127 | BUCKINGHAMSHIRE. Views of Towns, Churches, Country Houses, Plans, Ruins, &c.      | 100 |
| 5/  | 2128 | STAFFORDSHIRE. Towns, Plans, Views, &c.                                           | 100 |
| 2/  | 2129 | Staffordshire. Ruins, Castles, Views, &c.                                         | 100 |
| 2/  | 2130 | Staffordshire. Churches, Plans, Views, &c.                                        | 100 |
| 2/  | 2131 | Staffordshire. Villages, Churches, Plans, &c.                                     | 100 |
| 6/  | 2132 | Staffordshire. Old and modern Views of Lichfield and Environs                     | 155 |
| 5/  | 2133 | SUSSEX. Cowdray, Chichester, &c.                                                  | 150 |
| 70/ | 2134 | Sussex. Maps, Plans, Gentlemen's Seats, &c.                                       | 150 |
| 6/  | 2135 | Sussex. Arundel, Broughton, &c.                                                   | 84  |
| 7/  | 2136 | Sussex. Hastings and Environs                                                     | 230 |
| 5/  | 2137 | Sussex. Lewes and Environs                                                        | 180 |
| 8/  | 2138 | Sussex. Mayfield, Rye, Shoreham, &c.                                              | 148 |



|     |      |                                                                                          |     |
|-----|------|------------------------------------------------------------------------------------------|-----|
| 12/ | 2139 | Sussex. Winchilsea, &c.                                                                  | 250 |
| 7/  | 2140 | Sussex. Battle, Boxgrove, &c.                                                            | 140 |
| 7/  | 2141 | Sussex. Bayham, Bramber, &c.                                                             | 120 |
| 11/ | 2142 | Sussex. Cowdray, Chichester, &c.                                                         | 180 |
| 8/  | 2143 | Sussex. Chichester, the Cathedral, &c.                                                   | 250 |
| 19/ | 2144 | Sussex. Goodwood and Environs                                                            | 200 |
| 13/ | 2145 | Sussex. Arundel Castle, Bodeham and Environs                                             | 100 |
| 11/ | 2146 | Sussex. Hurstmonceaux, Winchilsea, &c.                                                   | 100 |
| 13/ | 2147 | Sussex. Brighton and Worthing                                                            | 125 |
| 8/  | 2148 | CAMBRIDGE. Plans of the Town and Country ; two by Hollar ;<br>Buck's Views, Costume, &c. | 40  |
| 13/ | 2149 | Cambridge : Large Views of King's College. Newmarket : The<br>Great Carriage Match, &c.  | 8   |
| 3/  | 2150 | Cambridge. Views of Colleges, &c. by Malton                                              | 14  |
| 3/  | 2151 | Cambridge. Views from the Almanacks                                                      | 17  |
| 3/  | 2152 | Cambridge. Old Views of Colleges, &c.                                                    | 150 |

### TOPOGRAPHY OF OXFORDSHIRE.

|     |      |                                                                             |     |
|-----|------|-----------------------------------------------------------------------------|-----|
| 26/ | 2153 | Views of Littlemore, Minster Lovell, Osney, &c.                             | 100 |
| 7/  | 2154 | Ruins of Stanton Harcourt, etched by Lord Nuneham                           | 4   |
| 2/  | 2155 | Another set                                                                 | 4   |
| 2/  | 2156 | Another set, with a duplicate of one of the plates                          | 5   |
| 22/ | 2157 | Views of Nuneham-Courtenay, New Bridge, &c.                                 | 110 |
| 32/ | 2158 | Views and Plans of Stanton Harcourt, Thame, &c.                             | 100 |
| 40/ | 2159 | Water-colour drawings, various                                              | 21  |
| 38/ | 2160 | Drawings, <i>in pencil</i> , by W. Turner of Oxford ; one by Varley,<br>&c. | 4   |
| 30/ | 2161 | Antiquities, Mosaics, Monuments, Tombs, &c.                                 | 100 |
| 30/ | 2162 | Maps of the County, <i>several scarce</i>                                   | 28  |
| 30/ | 2163 | Views of Blenheim, various, <i>plain and colours</i>                        | 84  |
| 4/  | 2164 | Views of Caversham, Chipping-Norton, Ditchley, Dorchester,<br>&c.           | 100 |
| 34/ | 2165 | Views of Godstone, Grey's Court, Henley-on-Thames, &c.                      | 114 |
| 14/ | 2166 | Small Maps and Plans, one by Hollar                                         | 47  |
| 8/  | 2167 | Views and Elevations of Blenheim                                            | 15  |
| 32/ | 2168 | Addisbury, Broughton, Beaumont, &c.                                         | 64  |

## THE UNIVERSITY AND TOWN OF OXFORD.

|     |      |                                                                                              |     |
|-----|------|----------------------------------------------------------------------------------------------|-----|
| 35/ | 2169 | Large Plan, with surrounding buildings; View of the City, by Kipp, &c.                       | 4   |
| 30/ | 2170 | Toms' View of the City; Kipp's large Plan, &c.                                               | 5   |
| 34/ | 2171 | The same                                                                                     | 5   |
| 10/ | 2172 | A similar lot                                                                                | 7   |
| 44/ | 2173 | Ancient and modern Views of the City                                                         | 85  |
| 20/ | 2174 | Various Views of the City                                                                    | 30  |
| 30/ | 2175 | Plan of the Town, by Hollar; Hoefnagle's View, &c.                                           | 37  |
| 1/  | 2176 | Radcliffe Library, <i>in colours</i> , by Austin                                             | 1   |
| 6/  | 2177 | City Churches, Town Hall, North Gate, &c.                                                    | 10  |
| 35/ | 2178 | Various Views of the Churches of St. Mary, St. Martin, &c.                                   | 50  |
| 40/ | 2179 | Churches, Buildings, &c.                                                                     | 86  |
| 6/  | 2180 | Churches, Streets, Buildings, &c.                                                            | 52  |
| 42/ | 2181 | The Tower, Town Hall, and various                                                            | 74  |
| 9/  | 2182 | View of the City and the High Street, after J. M. W. Turner, by Pye, &c.                     | 4   |
| 15/ | 2183 | View of the City, by Skelton, Lewis, Whessell, &c.                                           | 4   |
| 18/ | 2184 | The Cathedral, &c. after Buckler                                                             | 4   |
| 3/  | 2185 | Carfax Conduit, after Harris, by Cotton, duplicate copies                                    | 9   |
| 50/ | 2186 | Historical pieces, various, &c.                                                              | 30  |
| 10/ | 2187 | The Installation, by Worlidge, in 1761, <i>different states, etchings, proofs, &amp;c.</i>   | 5   |
| 40/ | 2188 | Exterior and Interior of the Theatre, Printing Office, &c.                                   | 80  |
| 28/ | 2189 | Miscellaneous Views of the Town, Colleges, &c.                                               | 100 |
| 21/ | 2190 | Small Views of the Colleges, <i>neatly engraved from the "Delices de la Grande Bretagne"</i> | 100 |
| 24/ | 2191 | Miscellaneous Towns and Colleges, &c.                                                        | 100 |
|     | 2192 | A similar lot                                                                                | 100 |
| 35/ | 2193 | Large Views, Plans of the Town, Colleges, &c.                                                | 40  |
| 30/ | 2194 | Large Views of Colleges, Plans, &c.                                                          | 28  |
| 10/ | 2195 | Views of the Town, Colleges, &c.                                                             | 22  |
| 45/ | 2196 | Magdalen College and Antiquities                                                             | 88  |
| 40/ | 2197 | St. Peter's College and Antiquities                                                          | 54  |
| 33/ | 2198 | Colleges of All Souls and All Saints                                                         | 52  |
| 35/ | 2199 | Bodleian Library, Baliol and Botanical Gardens                                               | 65  |
| 45/ | 2200 | Queen's College                                                                              | 60  |
| 45/ | 2201 | Christ Church College                                                                        | 54  |



|     |      |                                                                        |     |
|-----|------|------------------------------------------------------------------------|-----|
| 20/ | 2202 | Small Views of Colleges, various                                       | 108 |
| 30/ | 2203 | New College                                                            | 50  |
| 55/ | 2204 | Wadham, Corpus Christi, Pembroke, Worcester, Oriel, and<br>Brazen Nose | 56  |
| 37/ | 2205 | Merton and University Colleges                                         | 88  |
| 36/ | 2206 | St. Giles, St. Mary, St. Clements, and St. Aldgate                     | 62  |
| 40/ | 2207 | Ashmolean Museum, Hall, &c.                                            | 46  |
| 50/ | 2208 | Various Views of Colleges, after Rooker, &c.                           | 84  |

### OXFORD ALMANACKS.

|     |      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |     |               |
|-----|------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|---------------|
| 144 | 2209 | A MOST CURIOUS AND VALUABLE COLLECTION OF OXFORD<br>ALMANACKS, from the year 1676 down to the year 1866,<br>with the following omissions, 1678, 1680, 1681, 1682, 1683,<br>1684, 1823, 1834, 1857, 1859; amongst the early ones are<br>to be found impressions of both plates which were engraved<br>for the same year; in the latter ones, scarce etchings, un-<br>finished and finished proofs, <i>among these some rare and fine</i> ,<br>after J. M. W. Turner's drawings; making altogether a Col-<br>lection of Three Hundred and Sixty Prints, in addition to<br>these TWENTY-TWO OF THE ORIGINAL DRAWINGS. Many<br>descriptions in MSS. by the late Dr. Wellesley | 382 | <i>Blagie</i> |
| 85/ | 2210 | A Collection of Almanacks, <i>not complete</i> , from 1657 to 1859,<br><i>many of them proofs and scarce—158 years</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | 158 |               |
| 21/ | 2211 | A similar lot, <i>some proofs</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 136 |               |
| 10/ | 2212 | A similar lot, <i>some proofs</i>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | 118 |               |
| 31/ | 2213 | A similar lot                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 92  |               |
| 34/ | 2214 | A similar lot                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 78  |               |
| 13/ | 2215 | A similar lot                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | 53  |               |
| 14/ | 2216 | Another                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 37  |               |
| 5/  | 2217 | Another                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 31  |               |
| 6/  | 2218 | Another                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 20  |               |
| 5/  | 2219 | Duplicates, various                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | 33  |               |

## DRAWINGS IN PENCIL AND WATER COLOURS.

## OXFORD AND COUNTY.

|           |      |                                                                                                                                                            |     |
|-----------|------|------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| 55/       | 2220 | Sketches in Pen, Pencil, and Sepia, Environs of Oxford                                                                                                     | 44  |
| 13/       | 2221 | Sketches in Oxfordshire, &c.                                                                                                                               | 40  |
| 30/       | 2222 | Pencil and Sepia Sketches, various                                                                                                                         | 40  |
| 49/       | 2223 | Views in Oxford and surrounding Country, <i>in sepia</i>                                                                                                   | 40  |
| £5. 12. 0 | 2224 | Sketches in Pen and Sepia, various                                                                                                                         | 30  |
| 29/       | 2225 | Views in Pencil, Environs of Oxford                                                                                                                        | 30  |
| 33/       | 2226 | A similar lot                                                                                                                                              | 30  |
| 90/       | 2227 | Pencil, Pen, and Water-Colour Drawings, various                                                                                                            | 21  |
| 80/       | 2228 | Miscellaneous Sketches in Pencil, &c.                                                                                                                      | 30  |
| 8/        | 2229 | Monumental Drawings, <i>in pen</i>                                                                                                                         | 9   |
| £12.      | 2230 | Interior and Exterior Ornaments of Colleges and Churches in Oxford, by Mackenzie, Jowett, &c., executed for Skelton's Work on Oxford, <i>pen and sepia</i> | 82  |
|           | 2231 | Antiquities, various, by the same, for the above work                                                                                                      | 28  |
| 5/        | 2232 | Exteriors and Interiors of Colleges<br><i>highly finished in water colours</i> <i>Lithographs</i> }                                                        | 6   |
| 37/       | 2233 | Interiors of the Bodleian Library, Gateway at St. John's, Oriel Window of Christ Church, &c., by Buckler                                                   | 6   |
| 27/       | 2234 | Drawings in Oxford, by R. Nicholson<br><i>in pen and pencil, washed</i>                                                                                    | 28  |
| £10       | 2235 | Sketches in Oxford, from Nature, by J. B. Malchair, <i>fifty-two, in a volume</i>                                                                          | 52  |
| 8/        | 2236 | View in Oxford, by Bishop James, in the style of Richard Wilson<br><i>on grey paper, black chalk, heightened with white</i>                                | 1   |
| 7/        | 2237 | CAMBRIDGE. Views of Colleges, Exteriors, Interiors, Antiquities, &c.                                                                                       | 13  |
| 2/        | 2238 | Cambridge. Views and Antiquities, various                                                                                                                  | 50  |
| 15/       | 2239 | Cambridge. Colleges, Churches, &c.                                                                                                                         | 150 |
| 8/        | 2240 | Cambridge. Colleges, Interiors, &c., chiefly book plates                                                                                                   | 200 |
| 16/       | 2241 | DRAWINGS by Bromley, Views of Lambeth, Vauxhall, Grosvenor House, &c., <i>in pencil and colours</i>                                                        | 12  |
| 63/       | 2242 | Drawings in Water Colours, Views in Sussex, Arundel Church, &c.                                                                                            | 12  |



## ENGRAVINGS FRAMED AND GLAZED.

|     |      |                                                                                              |   |
|-----|------|----------------------------------------------------------------------------------------------|---|
| 2/  | 2243 | Christmas Carol; Entry into Jerusalem; and Infant Piety,<br><i>coloured</i>                  | 3 |
| 18/ | 2244 | Maria Ruten, after Vandyck, by Meyssens; and Vandyck, by<br>Gaywood, <i>in carved frames</i> | 2 |
| 1/  | 2245 | Abraham and the Angels, after Raffaele                                                       | 1 |
| 1/  | 2246 | Cathedral of Freybourg, <i>black and gilt frame</i>                                          | 1 |
| 1/  | 2247 | St. Francis at his Prayers, etched by Bolognese                                              | 1 |
| 1/  | 2248 | The Acropolis at Athens, by Cockerell                                                        | 1 |
| 11/ | 2249 | Charles and Henrietta Maria, after Vandyck                                                   | 1 |
| 2/  | 2250 | The Triumph of Christ, after Titian                                                          | 1 |
| 2/  | 2251 | Lord Grenville, by Fittler, <i>proof</i>                                                     | 1 |
| 36/ | 2252 | Julius Charles Hare, after Richmond, by Robinson<br><i>private plate, proof</i>              | 1 |
| 1/  | 2253 | St. Francis preaching, after Rubens, by Marinus                                              | 1 |
| 6/  | 2254 | The Presentation, after Rubens, by Pontius                                                   | 1 |
| 7/  | 2255 | The Last Supper, after Rubens, by Vosterman                                                  | 1 |
| 4/  | 2256 | The Transfiguration, after Raffaele, by Dorigny                                              | 1 |
| 6/  | 2257 | St. Ignatius Loyola, after Rubens, by Marinus                                                | 1 |
| 8/  | 2258 | Descent from the Cross, after Rubens, by Vosterman<br><i>fine and scarce</i>                 | 1 |
| 7/  | 2259 | Madonna degli Ansdei, after Raffaele, by Gruner                                              | 1 |
| 1/  | 2260 | Lord Beresford, by Payne                                                                     | 1 |

## DRAWINGS FRAMED AND GLAZED.

|     |      |                                                                 |   |                 |
|-----|------|-----------------------------------------------------------------|---|-----------------|
| 4/6 | 2261 | View near Naples, <i>in water colours</i>                       | 1 |                 |
| 3/6 | 2262 | A pair, Views in Sicily, <i>in body colours</i>                 | 2 |                 |
| 3/  | 2263 | A pair, Views in the Environs of Naples, <i>in body colours</i> | 2 |                 |
|     | 2264 | Views in Devonshire, by F. C. Lewis                             | 2 |                 |
| 4/  | 2265 | View in the Environs of Taunton                                 | 1 |                 |
| 1/  | 2266 | A Pencil Drawing of the Rev. Mr. Sheffield                      | 1 |                 |
| 40/ | 2267 | GUARDI. A body-coloured Drawing, View in Venice                 | 1 | <i>Colnaghi</i> |
| 2/  | 2268 | Head of a Female, <i>in black chalk</i>                         | 1 |                 |
| 63/ | 2269 | GUARDI. View in Venice, <i>in body colours</i>                  | 1 | <i>Colnaghi</i> |
| 3/6 | 2270 | Drawings, Views in Italy, <i>in body colours</i>                | 2 |                 |
| 4/6 | 2271 | A similar pair                                                  | 2 |                 |

|     |      |                                                               |   |
|-----|------|---------------------------------------------------------------|---|
| 3/- | 2272 | A pair, Views in Italy, <i>in water colours</i>               | 2 |
| 1/- | 2273 | A water-colour Drawing, and Portrait of Mr. Coutts            | 2 |
| 2/6 | 2274 | A Drawing of the Virgin and Child, <i>in sepia</i>            | 1 |
|     | 2275 | A Drawing, View on the Sicilian Coast, <i>in body colours</i> | 1 |

## PORTFOLIOS.

|      |      |                                                                                                      |                 |
|------|------|------------------------------------------------------------------------------------------------------|-----------------|
| 5/-  | 2276 | Portfolios, Covers of Books                                                                          | <i>a parcel</i> |
| 16/- | 2277 | Portfolios with leaves                                                                               | 3               |
| 42/- | 2278 | A Portfolio, <i>bound in green morocco, with white mounts, lettered</i><br><i>"Etchings, Claude"</i> | 1               |
| 15/- | 2279 | Portfolios, <i>half bound, with cloth flaps</i>                                                      | 4               |
| 16/- | 2280 | A similar lot                                                                                        | 4               |
| 60/- | 2281 | A similar lot                                                                                        | 4               |
| 15/- | 2282 | A similar lot                                                                                        | 4               |
| 35/- | 2283 | A similar lot                                                                                        | 4               |
| 20/- | 2284 | A similar lot                                                                                        | 4               |
| 12/- | 2285 | A large Grand Eagle Portfolio, <i>half bound green morocco</i>                                       | 1               |
|      | 2286 | A lot of old Frames, <i>some glazed</i>                                                              |                 |

END OF THIRTEENTH DAY'S SALE.



## FOURTEENTH DAY'S SALE.

Tues

## LOT

|      |      |                                                                                                                                |    |
|------|------|--------------------------------------------------------------------------------------------------------------------------------|----|
| 8/   | 2287 | Old Masters various                                                                                                            | 24 |
| 12/  | 2288 | A miscellaneous lot of old Prints, Portraits, &c.                                                                              |    |
| 8/   | 2289 | English Woodcuts, by Harvey; Private Etchings, after Landseer, &c.                                                             | 21 |
| 21/  | 2290 | Part I. of Burgon's Bible                                                                                                      | 1  |
| 1/   | 2291 | Large Photographs of Venice                                                                                                    | 2  |
| 27/  | 2292 | Kipp's View of St. James's Park, <i>mounted on canvas</i>                                                                      | 1  |
| 15/  | 2293 | Ancient Topographical Views, in several sheets, of the Towns of Utrecht, Brussels, Strasbourg, Munster, Mayence, and Stockholm | 6  |
| 12/  | 2294 | The same of Prague, Augsburg, Brussels, Tours, Abbeville, and Frankfort                                                        | 6  |
| 14/  | 2295 | The same of Naples, Constantinople, Genoa, Florence, and Madrid                                                                | 6  |
| 46/  | 2296 | The same of Copenhagen, Leyden, Geneva, Paris, and Ham-<br>burgh                                                               | 6  |
| 9/   | 2297 | The same of Dantzick, Lubeck, Antwerp, and Middleburgh                                                                         | 4  |
| 14/  | 2298 | A Volume of Busts of Ancient Philosophers, Emperors, &c.                                                                       | 1  |
| 11/  | 2299 | Mythological Subjects by Italian Masters, <i>curious and rare</i>                                                              | 6  |
| £ 7. | 2300 | A Set of the History of Cupid and Psyche, <i>first states, with the rare extra plate, proof</i>                                | 33 |
| 19/  | 2301 | Hollar. Small oblong Shipping, <i>fine</i>                                                                                     | 9  |
| 35/  | 2302 | Hollar. View of Prague, on two sheets, <i>rare</i>                                                                             | 1  |
| 20/  | 2303 | Hollar. Views in Germany, the Rhine, &c.                                                                                       | 37 |
| 15/  | 2304 | Madonna degli Ansdei, after Raffaello, by Gruner, <i>india</i>                                                                 | 1  |
| 10/  | 2305 | Louis de Bourbon, Prince de Condé, engraved by Zundt, <i>curious and rare</i>                                                  | 1  |

|                       |      |                                                                                                                                                                                                        |    |
|-----------------------|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 10f                   | 2306 | Circular Portraits of Louise de Lorraine and Nicolai de Vienne, on the same plate, surrounded by French and Latin lines, engraved by Boissard, <i>rare</i>                                             | 1  |
| 40f                   | 2307 | A Spanish Bolero, two males and a female dancing, first attempt in lithography, by the famous Spanish artist Goija, <i>very rare</i>                                                                   | 1  |
| 3f                    | 2308 | Etchings by Barriere, after Claude                                                                                                                                                                     | 26 |
| 12f                   | 2309 | Etchings by Claude. Apollo and the Seasons; a Counter-proof of the Campo Vaccino; the two of Goats, <i>joined, fine</i>                                                                                | 4  |
| 10f                   | 2310 | Etchings by Claude. Apollo and the Seasons; a Counter-proof of the Campo Vaccino; and one of the Goat                                                                                                  | 3  |
| $\frac{1}{2}$ 9. 9. 0 | 2311 | ETCHING BY CLAUDE. Dancing by the side of a River (D. No. 6) <i>a very curious and interesting undescribed state, before the marginal lines, printed in a delicate tone on very thin Italian paper</i> | 1  |
| 9f                    | 2312 | The Wooden Bridge (D. 14), <i>a very fine impression</i>                                                                                                                                               | 1  |

### ANCIENT DRAWINGS.

|     |      |                                             |    |
|-----|------|---------------------------------------------|----|
| 19f | 2313 | Old Italian Figures, by Leone, Battoni, &c. | 23 |
| 18f | 2314 | Figures after Dutch and Flemish Masters     | 10 |

### EARLY ITALIAN.

|     |      |                                                                                       |                |
|-----|------|---------------------------------------------------------------------------------------|----------------|
| 60f | 2315 | Giovanni Francesco Cosimo, Padre di Papa Clement VI., heads, <i>in pencil, washed</i> | 5 in. by 7. 2  |
| 10f | 2316 | Two naked Female Figures <i>carefully finished in pencil</i>                          | 5 in. by 6½. 1 |

### CLAUDE.

|     |      |                                                             |                |
|-----|------|-------------------------------------------------------------|----------------|
| 50f | 2317 | MOUNTAINOUS SCENERY <i>a slight sketch in pen and sepia</i> | 7 in. by 4¾. 1 |
|-----|------|-------------------------------------------------------------|----------------|

### CUYP.

|     |      |                                                                             |               |
|-----|------|-----------------------------------------------------------------------------|---------------|
| 60f | 2318 | A HIGHLY FINISHED DRAWING OF COWS <i>in indian ink, signed "A. Cuyp f."</i> | 6 in. by 4. 1 |
|-----|------|-----------------------------------------------------------------------------|---------------|

### FIORINI (BOLOGNESE SCHOOL).

|     |        |                                              |               |
|-----|--------|----------------------------------------------|---------------|
| 26f | • 2319 | A SAINT TORMENTED BY DEMONS, <i>free pen</i> | 7 in. by 8. 1 |
|-----|--------|----------------------------------------------|---------------|

### FRAGONARD.

|     |      |                                                                                                             |                   |
|-----|------|-------------------------------------------------------------------------------------------------------------|-------------------|
| 43f | 2320 | A LADY IN A SWING, surrounded by other figures, in a landscape <i>pen and bistre, heightened with white</i> | 10¼ in. by 15½. 1 |
|-----|------|-------------------------------------------------------------------------------------------------------------|-------------------|



DRAWINGS—*continued.*

## LUCAS VAN LEYDEN.

- 38/ 2321 VIRGIN AND CHILD, seated on clouds  
*pen washed* 3½ in. by 3. 1

## NATOIRE (CHARLES).

- 20/ 2322 Full-length of a Man kneeling, *red chalk, signed* 9¼ in. by 13. 1

## POLIDORO.

- 5/ 2323 A ROMAN EMPEROR and other figures  
*pen and sepia washed* 15 in. by 9½. 1  
 2324 PERSEUS with the head of Medusa  
*highly finished in pen and sepia* 10¾ in. by 7¼. 1  
 20/ 2325 Studies of Figures and Horses, in *red chalk, washed and*  
*heightened with white*; on the reverse, a Figure of Neptune,  
*pen washed, heightened with white* 9 in. by 11¼. 1  
 23/ 2326 A Battle Piece, between Romans and Dacians  
*pen and sepia washed* 16½ in. by 9. 1

## POUSSIN (GASPAR).

- 30/ 2327 A CLASSICAL LANDSCAPE with figures  
*in red chalk* 16½ in. by 11. 1  
 30/ 2328 A CIRCULAR LANDSCAPE. Study of trees and figures, a cascade  
 and mountainous scenery  
*free pen, washed* diameter 13¼ in. 1

## POUSSIN (NICHOLAS).

- 30/ 2329 STUDY FROM THE ANTIQUE, *pen washed* 8 in. by 10. 1  
 19/ 2330 The Funeral Procession, *pen and indian ink* 9½ in. by 7½. 1  
 8/ 2331 Landscape and figures, mountainous background  
*slight pen* 11 in. by 7¼. 1

## ROMEYN.

- 25/ 2332 Cattle in a landscape  
*highly finished in indian ink; from the Esdaile Collection*  
 7½ in. by 10½. 1

## VAN STRY.

- 45/ 2333 A Village with a canal, boat and figures  
*pen washed in colours* 11¾ in. by 7½. 1  
 46/ 2334 A Dutch Cottage, winter scene  
*pen washed in colours* 11¾ in. by 7½. 1

DRAWINGS—*continued*.

## VENETIAN SCHOOL.

- 15/ 2335 Male and Female seated on a bank,  $2\frac{1}{2}$  in. by  $3\frac{1}{2}$   
 A Lady and Gentleman in Venetian costume, seated, in conversation,  $4\frac{1}{2}$  in. by  $4\frac{3}{4}$  2

## A. DEL SARTO (STYLE OF).

- 15/ 2336 The Virgin and Child, two Saints in adoration  
*coloured chalks*  $8\frac{3}{4}$  in. by  $4\frac{1}{2}$ . 1

## SCHIDONE.

- 21/ 2337 THE SALUTATION  
*in sepia, the lights touched in oil colours* 12 in. by 14. 1

## LE SUEUR.

- 21/ 2338 A FEMALE HEAD, *in black chalk*  $3\frac{3}{4}$  in. by  $5\frac{1}{2}$ . 1

## A. DEL SARTO.

- 21/ 2339 STUDIES OF FIGURES, *in red chalks*  $7\frac{1}{2}$  in. by  $9\frac{1}{2}$ . 1

## SIRANI.

- 10/ 2340 Adoration of the Shepherds, *oval, in pencil*  $3\frac{1}{4}$  in. by  $4\frac{1}{4}$ . 1

## TENIERS (D.)

- 15/ 2341 Studies of Trees, *in indian ink*,  $7\frac{1}{4}$  in. by  $5\frac{3}{4}$   
 Man seated by the side of a tub, *sketch in pencil*, 10 in. by 7 2

## P. VERONESE.

- 50/ 2342 THE ENTOMBMENT  
*a highly finished drawing in distemper* 15 in. by 10. 1

## VAN VITELLI.

- 10/ 2343 View in Italy, *a study in water colours* 12 in. by  $5\frac{1}{2}$ . 1

## LEONARDO DA VINCI.

- £ 5. 5. 0 2344 STUDIES OF HEADS AND FIGURES  
*in pen; from the Mariette Collection* 6 in. by  $4\frac{1}{2}$ . 1

## P. A. WILLE.

- 27/ 2345 A Poissarde, *in red chalk*  $9\frac{1}{2}$  in. by  $11\frac{1}{2}$ . 1

## RICHARD WILSON.

- 27/ 2346 VIEW ON THE THAMES  
*a highly finished drawing in water colours* 16 in. by  $19\frac{1}{2}$ . 1



## DRAWINGS—continued.

## W. VANDEVELDE.

|             |      |                                                                                                                     |                |   |
|-------------|------|---------------------------------------------------------------------------------------------------------------------|----------------|---|
| 11/         | 2347 | SHIPPING, <i>slightly washed</i>                                                                                    | 8 in. by 6.    | 1 |
| 10/         | 2348 | SHIPPING, <i>in sepia</i>                                                                                           | 6½ in. by 7½.  | 1 |
| 28/         | 2349 | A FLEET, in order of battle, <i>slightly washed</i>                                                                 | 16 in. by 6.   | 1 |
| 42/         | 2350 | TWO MEN OF WAR and fishing boats<br><i>pen and indian ink</i>                                                       | 13½ in. by 8½. | 1 |
| 5/          | 2351 | DUTCH COAST WITH SHIPPING, <i>sepia</i>                                                                             | 16 in. by 9½.  | 1 |
| 3/          | 2352 | SKETCH OF A MAN OF WAR, <i>sepia</i>                                                                                | 12 in. by 15½. | 1 |
| 15/         | 2353 | SKETCH OF A VESSEL, <i>in pencil</i>                                                                                | 14 in. by 18½. | 1 |
| 32/         | 2354 | THE FLEET IN ATTENDANCE ON THE PRINCE OF ORANGE<br><i>pen and sepia</i>                                             | 32 in. by 13.  | 1 |
| 2/          | 2355 | SLIGHT SKETCH OF SHIPPING, <i>in pencil</i>                                                                         | 26 in. by 11.  | 1 |
| 2/          | 2356 | A JETTY ON THE DUTCH COAST, with shipping<br><i>in indian ink, signed "W. V. V. f."</i>                             | 18 in. by 9.   | 1 |
| £ 11. 11. 0 | 2357 | DUTCH AND ENGLISH FLEETS<br><i>highly finished in indian ink</i>                                                    |                | 1 |
| £ 5. 10. 0  | 2358 | ENGLISH FLEET ON THE DUTCH COAST, with the embarcation<br>of the Princess of Orange<br><i>in pen and indian ink</i> | 38 in. by 13.  | 1 |
| 15/         | 2359 | A DUTCH MAN OF WAR<br><i>finished sketch in chalk</i>                                                               | 14 in. by 11½. | 1 |

## VANDYCK.

|     |      |                                                                                                                    |                 |   |
|-----|------|--------------------------------------------------------------------------------------------------------------------|-----------------|---|
| 3/  | 2360 | A MAN ON HORSEBACK in the foreground, with a shepherd and his flock in the background<br><i>free pen and sepia</i> | 11½ in. by 14.  | 1 |
| 40/ | 2361 | ANTHONY TRIEST<br><i>a highly finished drawing, in black chalk, washed, heightened with white</i>                  | 14 in. by 16½.  | 1 |
| 8/  | 2362 | A FREE AND BOLD SKETCH, an ancient Oak<br><i>in pen and sepia</i>                                                  | 14½ in. by 18½. | 1 |
| 4/  | 2363 | CÆSAR ALEXANDER SCAGLIA, seated, full length<br><i>black chalk, on brown paper</i>                                 | 13 in. by 18½.  | 1 |

## CLAUDE.

|          |      |                                                                                                                                                                                                                                                                                        |               |   |
|----------|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------|---|
| £ 16. 10 | 2364 | THE SERMON ON THE MOUNT. Our Saviour surrounded by the multitude, seated on a mount under a cluster of trees; on the left a view of the sea, with shipping, &c. figures of animals in the foreground<br><i>a fine drawing in pen and sepia; from the Collection of Sir J. Reynolds</i> | 15 in. by 9½. | 1 |
|----------|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------|---|

## DRAWINGS—continued.

## CANALETTI.

- £ 6.15.0 2365 VIEW ON THE LAGUNE at Venice  
*pen and sepia* 12 in. by 8. 1

## TITIAN.

- 42/ 2366 A LANDSCAPE WITH TREES growing on rocks, with a  
 waterfall, &c. *free pen* 10 in. by 14½. 1
- 55/ 2367 THE PREDICATION, a chapel, in which are seated several  
 cardinals and dignitaries of the church, a friar in a pulpit  
 preaching  
*in pen, slightly washed; from the Cosway and Paul Sandby  
 Collections* 9½ in. by 10½. 1
- £ 18. 2368 A BISHOP ATTENDED BY A MALE AND FEMALE  
 SAINT  
*sketch in pen; from the Collections of Mariette, De Fries,  
 Lawrence, and Esdaile* 7¼ in. by 9. 1
- 4/ 2369 FULL LENGTH OF A MAN, with a hat and cloak, pointing to the  
 left, *in pen* 3¼ in. by 7½. 1
- £ 30 2370 A LANDSCAPE, with waterfall, trees in the distance, rocks in the  
 foreground, with a church to the left  
*in pen; from the Mariette Collection* 14 in. by 9¼. 1
- £ 17.17.0 2371 ADORATION OF THE SHEPHERDS. A Peasant in the  
 act of adoring the Infant Saviour, the Virgin and Joseph  
 kneeling, Angels on the manger  
*in pen; from the De Fries, Lawrence, and Esdaile Collections*  
 6½ in. by 8. 1
- £ 5.10.0 2372 DAVID AND BATHSHEBA, she is bathing, in a landscape with  
 water and trees  
*in pen; from the Lawrence and Esdaile Collections* 7¾ in. by 9. 1
- £ 15.10.0 2373 PRESENTATION IN THE TEMPLE, a composition of four-  
 teen figures  
*in pen, on grey paper; from the Lawrence and Esdaile  
 Collections* 11 in. by 7½. 1
- 84/ 2374 THE ADORATION OF THE SHEPHERDS. The Infant  
 Saviour lying in the centre of the composition, the Virgin  
 and St. Joseph kneeling on each side, the shepherds in the  
 background  
*pen and sepia; from Sir J. Reynolds' Collection*  
 10¼ in. by 14¾. 1



DRAWINGS—*continued.*

- 5/ 2375 A BATTLE, WITH NUMEROUS FIGURES  
*in pen and sepia, a very spirited but slight sketch*  
 15 in. by 19. 1
17. 10 2376 INFANT SAVIOUR, surrounded by male and female saints  
*in pen and sepia; from the Cosway Collection* 12 in. by 5 $\frac{3}{4}$ . 1
- 20/ 2377 MOUNTAINOUS LANDSCAPE, with trees and waterfall  
*in pen* 11 in. by 7 $\frac{1}{2}$ . 1

## DONATELLO.

- 32/ 2378 FULL LENGTH OF A MAN STANDING IN A NICHE,  
 with a book in his hand  
*in free pen, washed* 7 in. by 16. 1

## RAFFAELLE.

- 2/ 2379 A LANDSCAPE. Mountainous scenery, a one arched bridge in  
 the foreground  
*slight sketch in pen* 10 in. by 7 $\frac{3}{4}$ . 1
- 80/ 2380 THREE NAKED FIGURES, A MALE IN THE CENTRE,  
 SEEN FROM BEHIND, a female on each side of him  
*in pen* 8 $\frac{1}{2}$  in. by 11. 1
- 23 2381 THE ENTOMBMENT. Two soldiers seated, sleeping by the  
 side of a sarcophagus  
*highly finished drawing on prepared paper, washed, a study for  
 the picture of the Entombment in the Vatican* 7 in. by 9 $\frac{1}{2}$ . 1

## R. WILSON.

- 9/ 2382 PALM TREES. Study of trees at Rome, *in black chalk*; on the  
 reverse Buildings, &c. 15 $\frac{1}{2}$  in. by 19. 1

## DRAWINGS FRAMED AND GLAZED.

## F. C. LEWIS.

- 22/ 2383 View in Devonshire, *in oils* 9 in. by 5 $\frac{1}{2}$ . 1

## DE WINT.

- 30/ 2384 WINDSOR CASTLE, *in water colours* 10 $\frac{1}{4}$  in. by 6 $\frac{3}{4}$ . 1

## DRAWINGS—continued.

EHRET.

- ✓ — 4/6 2385 THE DATURA FASTUOSA  
a highly finished plant, in colours, on vellum 11½ in. by 9½. 1

R. WHITE.

- 80/ 2386 PORTRAIT OF THE POET OTWAY  
highly finished in pencil, in a small oval 1

D. LOGGAN.

- 80/ 2387 PORTRAIT OF ANTHONY EARL OF SHAFTESBURY  
highly finished in pencil, oval 4½ in. by 5¼. 1

GEORGE VERTUE.

- 30/ 2388 BISHOP JEWELL, in water colours 3½ in. by 5. 1  
£12. 2389 JOSEPH ADDISON  
Bale a very fine portrait, in indian ink 9 in. by 10. 1

CLAUDE.

- 35/ 2390 A MEDIEVAL TOWER WITH TREES  
a sketch in pen 4¾ in. by 6½. 1  
£65. 2391 ANCIENT ROMAN RUINS. In the centre, a distant view  
Colnaghe of the sea; in the foreground, to the right, the ruins of a  
temple, with five columns; to the left, more ruins and  
columns  
pen and sepia, heightened with white 35 in. by 7. 1

JORDAENS.

- £ 8. 17. 0 2392 THE SPORTSMAN. He is seated to the left, surrounded by  
Robinson his hounds; trees in the background. The drawing has an  
ornamental border  
in colour, heightened with white 19¾ in. by 14. 1

RUBENS.

- £22. 0. 0 2393 HELENA FORMAN, full length, seated, 12½ in. by 16¼  
Colnaghe The same, standing, 10½ in. by 16½  
both in black chalk 2



## DRAWINGS—continued.

## VANDYCK.

- £ 9. 15 2394 JAMES DUKE OF YORK, when a child, life size  
*Nosedale* highly finished, in coloured chalks, heightened with white; from  
 Sir J. Reynolds' Collection 12 in. by 16. 1  
 16/ 2395 PORTRAIT OF JODOCUS DE MOMPER  
 painted in oil en gresaille 6 in. by 8½. 1  
 £ 9 2396 MARIA RUTENS  
*Pat's grave* in indian ink, washed; from Sir Peter Lely's Collection  
 7 in. by 9½. 1

## JULIO ROMANO AND RUBENS.

- £ 15. 15 2397 A FRIEZE ORNAMENTED WITH MALE AND FEMALE FIGURES,  
*Hogarth* Masks, Escutcheons, &c.  
 pen and sepia, heightened with white, and worked over by  
 Rubens 25 in. by 13½. 1

## GUARDI.

- 47/- 2398 VIEW ON THE GRAND CANAL, VENICE  
 pen and sepia washed 17 in. by 8½. 1

## CANALETTI.

- £ 163 2399 PIAZZA ST. MARCO, VENICE, WITH THE CAMPANILE  
*Hogarth* UNDER REPAIR  
 A MOST ADMIRABLE AND HIGHLY-FINISHED DRAWING, in pen  
 and sepia 11 in. by 17½. 1  
 \* \* \* This drawing has been engraved by F. C. Lewis.

## GUIDO RENI.

- 47/ 2400 HEAD OF A YOUNG FEMALE  
 in black and coloured chalks, on grey paper; from the Esdaile  
 Collection 9 in. by 13. 1

## PARMIGIANO.

- £ 15. 15 2401 DIANA, A FULL-LENGTH FIGURE OF A NAKED  
 FEMALE  
 highly finished in red chalk 4 in. by 5½. 1

DRAWINGS—*continued.*

- 52/ 2402 DESIGN FOR A CEILING  
*pen and sepia tinted* 11 $\frac{3}{4}$  in. by 8. 1
- £10 2403 DESIGN FOR A CEILING, ENRICHED WITH ME-  
*Earl of Warwick* DALLIONS, *in pen and sepia tinted* 8 in. by 11 $\frac{3}{4}$ . 1
- £7. 2404 A YOUNG GIRL, a head, *in red chalks* 4 in. by 5 $\frac{1}{2}$ . 1

## TITIAN.

- £6.6 2405 THE CONCERT. Four musicians seated, in the centre of the  
 composition; trees to the right; a monument to the left  
*Whitehead in pen* 9 in. by 6. 1

## P. DELLA VAGA.

- £16.16. 2406 AN ALTAR PIECE. In the centre, at the top, the Visitation  
 of the Virgin, surrounded by architectural arabesques; in  
 the centre, the Virgin, with the Apostles, receiving the  
 Holy Ghost; the whole surrounded by architectural  
 columns  
*pen and sepia, heightened with white; from the Richardson  
 and Esdaile Collections* 13 in. by 21. 1
- £5.5.0 2407 AN ALTAR PIECE; a Design, in three compartments. The  
 Holy Family in the centre; St. Peter and St. Paul on each  
 side  
*from the Collections of Lely, Barnard, and West* 16 $\frac{1}{2}$  in. by 18. 1
- £10.10.0 2408 A TAZZA: a very graceful Design  
*in pen and sepia* 15 in. by 6 $\frac{1}{2}$ . 1

## CORREGGIO.

- £7.7.0 2409 THE MAGDALEN: a head of a young female, looking down  
 —a study for the picture at Parma  
*in black and coloured chalks, tinted* 5 $\frac{1}{2}$  in. by 7 $\frac{3}{4}$ . 1
- £6.10.0 2410 A FRONT FACE PORTRAIT OF A YOUNG MAN  
*in coloured chalks, heightened with white* 6 in. by 8 $\frac{1}{4}$ . 1

## A. DEL SARTO.

- £67 2411 HIS OWN PORTRAIT, LIFE SIZE  
 ON BROWN PAPER, HIGHLY FINISHED IN BLACK CHALK  
*Adlington* 11 $\frac{1}{2}$  in. by 16. 1



DRAWINGS—*continued.*

## GAUDENZIO FERRARI.

- £12 2412 VIRGIN SEATED, THE INFANT SAVIOUR STANDING  
ON HER LAP; ANGELS ON EACH SIDE, PLAYING ON  
MUSICAL INSTRUMENTS  
A HIGHLY-FINISHED AND CAPITAL DRAWING, IN PEN AND  
BISTRE, HEIGHTENED WITH WHITE  $21\frac{3}{4}$  in. by 33. 1

## BRAMANTE.

- £45 2413 AN ARCHITECTURAL DESIGN, representing a façade,  
*Nosedá* divided into five compartments, which are occupied by  
architectural subjects, arabesques, &c.  
*from the Lawrence and Esdaile Collections*  $19\frac{1}{2}$  in. by  $12\frac{1}{2}$ . 1

## L. DA VINCI.

- 90/ 2414 A HORSE'S HEAD  
*a very fine and highly-finished study in black chalk, life size ;*  
*from Lord Spencer's Collection* 18 in. by 21. 1

## DONATELLO.

- 35/ 2415 THE VIRGIN AND CHILD, full length, seated  
*free pen ; from the West Collection* 6 in. by  $9\frac{3}{4}$ . 1

## MICHAEL ANGELO BUONAROTTI.

- £5 2416 THE FIGURE OF FRAUD, represented as a female (full  
length), holding the mask of an old man in her hand  
 $7\frac{1}{2}$  in. by 15. 1
- £290 2417 THE MARCHIONESS OF PESCARA. THIS MATCHLESS  
*Addington* DRAWING IS OF THE GREATEST BEAUTY, UNITING THE  
GRANDEUR OF M. ANGELO WITH THE SWEETNESS OF  
RAFFAELLE; SHE IS REPRESENTED IN PROFILE, AND HER  
HAIR DRESSED IN THE ANTIQUE TASTE; MOST CAREFULLY  
DRAWN IN BLACK CHALK; FROM THE COLLECTION OF M.  
BUONAROTTI AND CHEV. VICAR; at the back are some  
grotesque figures *in red chalk*  $9\frac{1}{2}$  in. by  $11\frac{1}{2}$  1

## DRAWINGS—continued.

JULIO ROMANO (AFTER RAFFAELLE),

- £ 6. 6. 0 2418 PART OF A CARTOON. Two Roman Soldiers and a Female  
in colours; the figures are the size of life 27 in. by 36. 1

## RAFFAELLE.

- £ 35 2419 THE ALMIGHTY APPEARING TO ISAAC  
*Cologhe* a highly finished drawing in sepia; one of the subjects in the  
Vatican 10 in. by 8. 1

- £ 240 2420 PORTRAIT OF HIS SISTER, HALF LENGTH  
*Whithead* ADMIRABLY DRAWN WITH BLACK CHALK, THIS DRAWING IS  
TREATED WITH THE GREATEST SIMPLICITY AND TRUTH;  
from the Collection of W. Y. Ottley Esq. 10½ in. by 7. 1

- £ 300 2421 PORTRAIT OF RAFFAELLE'S SISTER  
*Whithead* A MOST CAPITAL DRAWING, EXECUTED IN BLACK CHALK; from  
the Collection of W. Y. Ottley, Esq. 16 in. by 10. 1

- £ 470 2422 PORTRAIT OF RAFFAELLE'S SISTER, LOOKING DOWN-  
*Addington* WARDS, PROBABLY IN THE CHARACTER OF THE VIRGIN,  
FOR A HOLY FAMILY  
TASTEFULLY EXECUTED WITH THE METAL POINT ON A PRE-  
PARED GROUND; ON THE REVERSE IS AN UNFINISHED  
STUDY OF A YOUTH. THIS ADMIRABLE DRAWING IS EN-  
GRAVED IN THE "ITALIAN SCHOOL OF DESIGN"

10¼ in. by 7. 1

- £ 380 2423 THE VIRGIN, CHILD, AND AN ANGEL. THIS CHARM-  
*Grundy* ING SKETCH, A MERE OUTLINE, POSSESSES SO MUCH BEAUTY  
THAT THERE IS PROBABLY NO DRAWING EXISTING, SO  
SLIGHT, OF EQUAL INTEREST. THE EXPRESSIONS ARE  
FULLY RENDERED WITH A SINGLE TOUCH OF THE PEN, AND  
THE COMPOSITION IS PERFECT  
from the Collection of T. della Vite, M. Crozat, M. Mariette,  
Marquis Leroy, and T. Dimsdale 10 in. by 8¼. 1

- £ 13 2424 THE HOLY FAMILY. THE VIRGIN IS SEATED WITH THE  
*Cologhe* INFANT SAVIOUR IN HER LAP; ST. JOHN TO THE RIGHT  
AND ELIZABETH TO THE LEFT

A BEAUTIFUL AND MOST INTERESTING DRAWING IN BLACK  
CHALK HEIGHTENED WITH WHITE; from the Collection of  
Mr. A. Stewart 15 in. by 11½. 1



DRAWINGS—*continued.*£600

## 2425 VIRGIN AND CHILD

A MOST EXQUISITE AND LOVELY DRAWING, EXECUTED ON PREPARED PAPER, WITH THE SILVER POINT, ONE OF THE MOST CHARMING EXAMPLES OF THE GREAT ARTIST

*Colnaghe for The British Museum* 4½ in. by 5½. 1

## PICTURES.

## MIGNARD.

15/ 2426 Fine Portrait of Louis XIV 1

## REYNOLDS.

44/ 2427 Girl with a Bird 1

## UNKNOWN.

20/ 2428 The Constable de Bourbon 1

## MIREVELT (AFTER).

20/ 2429 A Young Lady of the time of James I 1

## VIGNAROLI.

£10.10 2430 A Lady of Verona, in a carved frame 1

## BONE.

1/- 2431 A sketch in oil, Portrait of a Young Lady 1

## PINE.

50/ 2432 Portrait of Miss Pine 1

## LELY (AFTER).

5/ 2433 Lady Arlington 1

## TERBURG.

£8 2434 Portrait of himself 1

## WILSON (AFTER).

15/ 2435 Landscape, with Nymphs Bathing 1

## GUARDI.

73/ 2436 View near Venice 1

## HOLBEIN (STYLE OF).

23/ 2437 A Bishop, temp. Edward VI. 1

## P. DE LAER.

42/ 2438 A Battle Scene 1

## JANSSON (CORNELIUS).

£ 5. 2439 Portrait of Sir Edward Coke 1

## KNELLER (SIR GODFREY).

30/ 2440 Joseph Addison 1

## VANVITELLI.

84/ 2441 An Italian Landscape 1

## TITIAN (AFTER).

£ 11. 11. 0 2442 The Holy Family 1

## SCARLETT DAVIS.

£ 5. 5. 0 2443 Interior of a Room in Hampton Court Palace 1

## TROOST, THE DUTCH HOGARTH.

23/ 2444 A Musical Party 1

## HOGARTH.

£ 10. 10. 2445 A MUSICIAN SEATED in his room, surrounded by his Family,  
musical instruments, &c. 1

## VENETIAN SCHOOL.

£ 59 2446 A full-length Portrait of the Chevalier Bayard, leaning on his  
sword, in a suit of armour 1

W. H. H. H. H.



## MISCELLANEOUS ARTICLES.

58/ 2447 HEAD OF MARY DE MEDICI, *beautifully modelled in terra cotta*  
 BY THE HAND OF RUBENS, *gilt frame* 1

£ 37 2448 AN IVORY CASKET OF THE XIVTH CENTURY, ELABO-  
*Whitehead* RATEDLY CARVED WITH RELIGIOUS AND DOMESTIC SUBJECTS  
 IN RELIEF, IN COMPARTMENTS, with brass bands, each  
 corner of the lid surmounted by Lions supporting Shields

\*\*\* This interesting specimen was among the "Art Treasures" ex-  
 hibited at Manchester in 1857.

2449 Frames, with glass and backs on hinges, for exhibiting Prints  
 and Drawings 10

2450 Ten others, smaller 10

2451 Twelve frames of different sizes, some glazed

2452 Portfolios of different sizes

2453 Others

2454 Others

*Total amount of Sale £9482. 2. 0*

END OF THE SALE.

